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75 summer finds

fall news:
New York/Paris

summer beauty—
new body focus, new ease

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special
women & men & money

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Adolph Schuman FOR Lilli Ann

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june

1984

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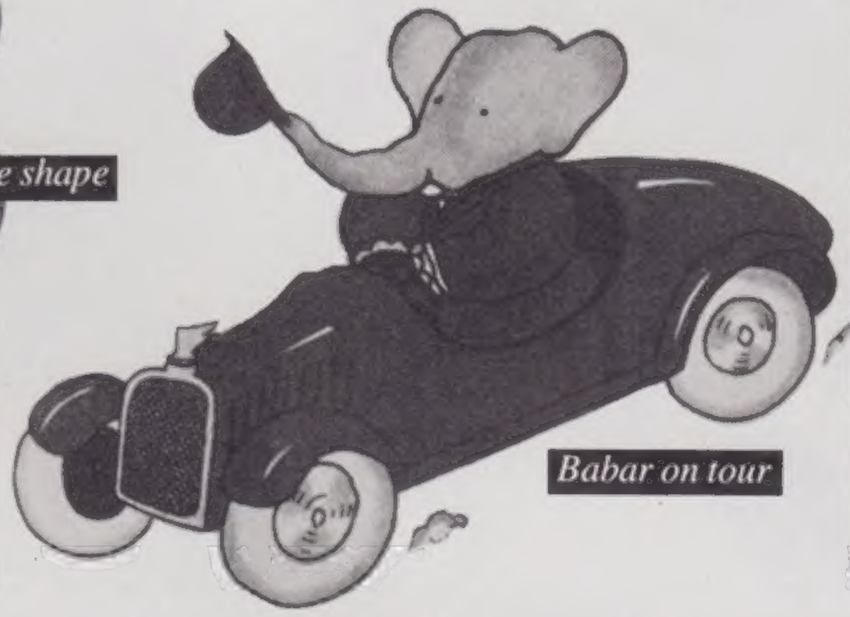

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FLORA KUNG

SILK FOR A SULTRY MID-SUMMER NIGHT

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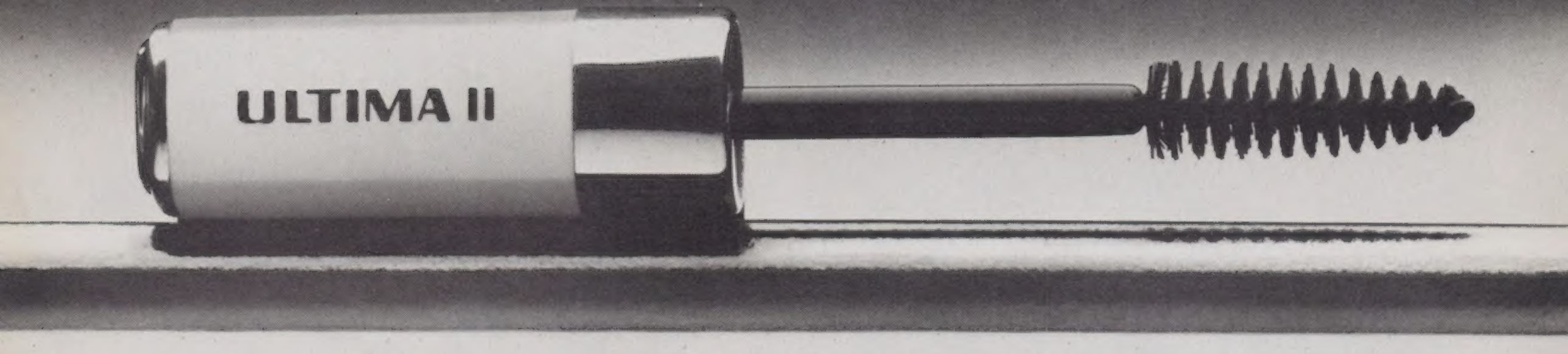

Yet it's truly waterproof, rubproof, runproof, flakeproof and smudgeproof.

And it comes off with soap and warm water (not oil).

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They found it to be exceptionally gentle and incredibly beautiful on even the most sensitive eyes.*

ADVANCED FORMULA MASCARA
only from
ULTIMA II

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* Eyes that irritate easily.

FALL FEMME FATALE

Addressing the issue of the female form is Kathryn Simon's cling-to-the-skin slink of amethyst wool knit. The perspective; uncompromisingly direct from square shoulders to deep dolman sleeves. Break out the ice, the sable and your appointment book. Sizes P,S,M, $330.

Marshall Field's

Showcase Dresses, Sixth Floor, State Street, Water Tower Place, Houston and Dallas Gallerias.

FIDDLESTIX

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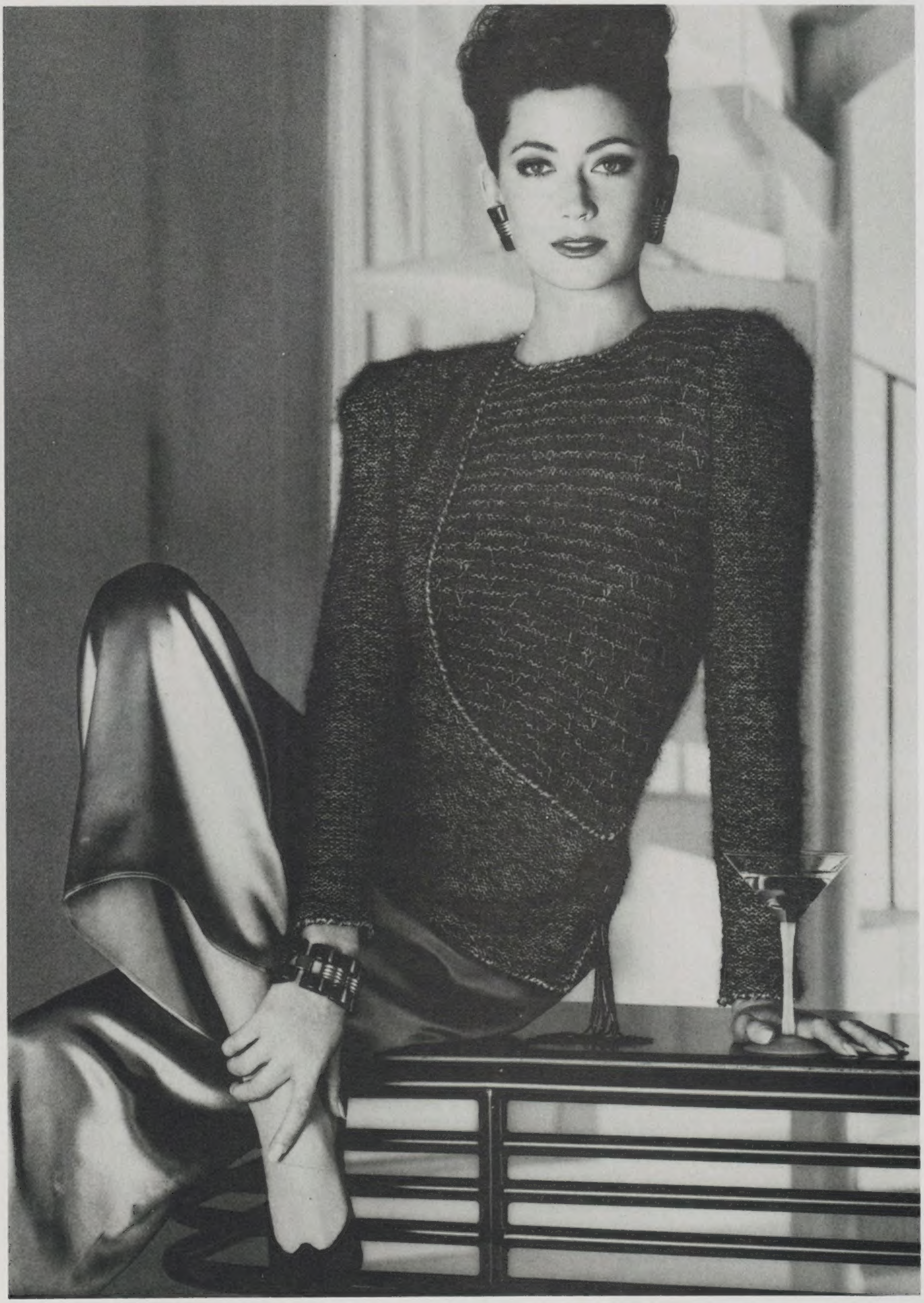

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PINK IN THE AFTERNOON

SANTA FE SAND

LOVE THAT PINK

Our model is wearing "Love That Red" on her lips and nails. © 1984 Revlon, Inc

Summer, 1984...
"A newsy night shape that reflects the '20's mood with a definitive '80's air. Shimmering iridescent sequins over printed silk. Wrap bodice, sashed hip and shorter length are all what's now for night." June Fitzgerald, Fashion Director, Bullock's.
Diva for Rod Owens, 800.00
Fashion Gallery, 336

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BULLOCK'S What a beautiful way to live

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LINA LEE

BEVERLY HILLS NEW YORK

The Cool Sand Beiges

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The Sunlit Corals

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Saks Fifth Avenue

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DAY 8

DAY 9

DAY 10

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Neiman-Marcus

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to
turn
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Cologne

into
Charlie
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Spray it on,
it's Charlie Cologne.
But hours later,
rub gently to release
the richer scent
of Charlie Perfume.

Charlie Perfume-in-Cologne.

The fragrance that awakens to your touch.
From Revlon.

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of New York

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Photo Wayne Maser / Stylist Leann Nealz

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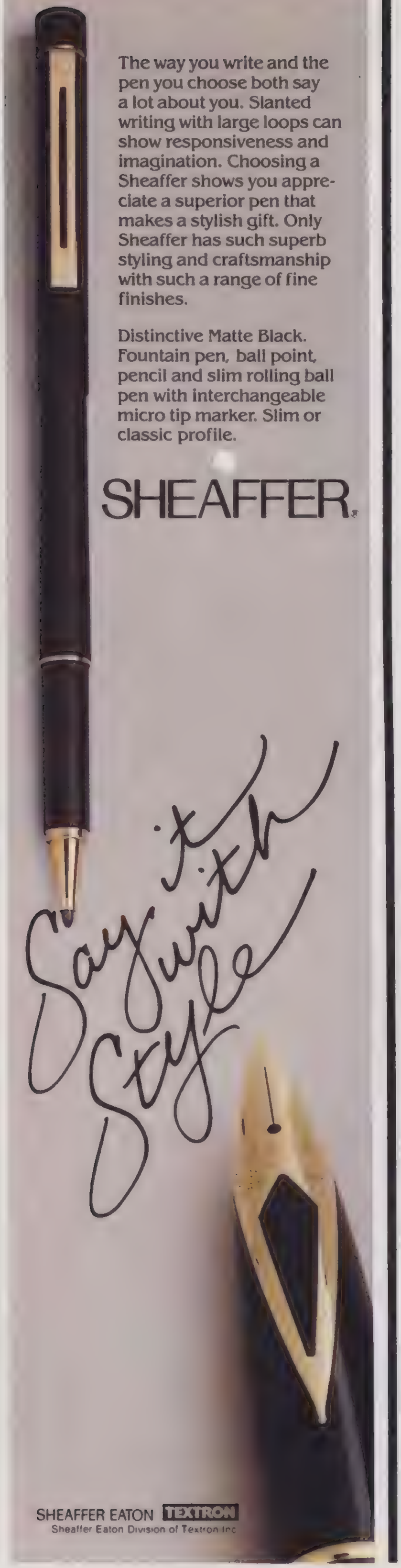
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FASHIONS BY LA LINGERIE

COVER LOOK

summer bests

Simpler makeup…lightweight skin care— for face and body

What you notice first about the photo of superstar model Isabella Rossellini at *left* and on our cover: a casual, relaxed freedom that signifies all that's best about summer. Clothes become brighter, barer. . . hair and makeup, polished but un-fussed. What allows a woman to carry off a look like this: pared-down but *daily* hair care, skin protection, moisturizing. Good news on the skin-care front: more effective, liquid-light moisturizers such as Lancôme's new Clarifiance Oil-Free Hydrating Fluide. The makeup, also Lancôme's: Goldspun Smoke and Tiara on eyes, Cedarose cheeks, Windswept Rose lips. Dress, Debra Moorefield; hat, Whittal & Javits. Makeup, Margaret Avery; hair, Louis Alonzo for Pipino-Buccheri, NYC. Photograph by Avedon. Details, last pages.

WHAT'S MODERN

Ease, spirit, *verve*. . . .that's how Serge Lutens, Shiseido's International Image Creator, defines the essence of attractiveness now—beauty, he notes, "based very much on women's more active, movement-oriented lives. . ."

To look for now and in the future: "makeup made for fast changes. . .results-producing yet streamlined skin care. . . cosmetics that last longer yet feel lighter on the skin than ever before."

Lutens's latest makeup interest: "texture. . .the creation of light and shadow within matte color." Prime example: Shiseido's Earthly Originals "confetti eyes"—powder-shadow palettes made of mosaic-like "parcels" of color that blend together on skin, come up translucent or richer, more jewel-toned depending on how many layers of color you use. Due out this fall: dual-textured lipstick—matte and soft shimmer in a single tube.

The ultimate in futuristic makeup "testing"—and a sign of the technology behind Shiseido's two 1983 French Beauty "Oscars": In Japanese department stores, a woman can "try on" several different makeup looks without removing any of her cosmetics, with the help of Shiseido's custom-programmed counter-top computer video screens!

Latest beauty advance: "cosmetics that last longer, feel lighter on the skin than ever before. . ."

News on the body care front: more "focused" products meant for specific body areas, combining effective skin care with lighter scents women often prefer in warm weather. Options range from perfumed gel cleansers (a new one: from KL) to soothing perfumed body lotions like Niki de Saint Phalle's (made with collagen and elastin) and—now in travel size—Chanel's Cristalle Cooling Bodysilk. Newest: all-over body deodorants infused with classic scents—Deodorant Calandre; Oscar de la Renta Antiperspirant/Deodorant Activée.

ARTHUR ELGORT, Fashion details, last pages

FOLLOW-THROUGH

Today, cosmetics are, more than ever, the final step in skin care; and beauty companies acknowledge a woman's need for information as well as products. Examples: a new line—foundation to powder to lip toner —all providing moisturizing and sun protection: Avon Advanced Moisture Makeup. . . and, for Clientele fans, a beauty/nutrition oriented "hotline" (800-327-4660).

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Estée Lauder's new Swiss Hair Care includes two new nurturing conditioners your hair can thrive on.

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The new conditioners help mend split ends and breakage without heavily coating your hair or making it limp. The new controllers help take charge of even the most frustrating problems such as the flyaways and shape loss. The new shampoos have restorative powers for all kinds of hair.

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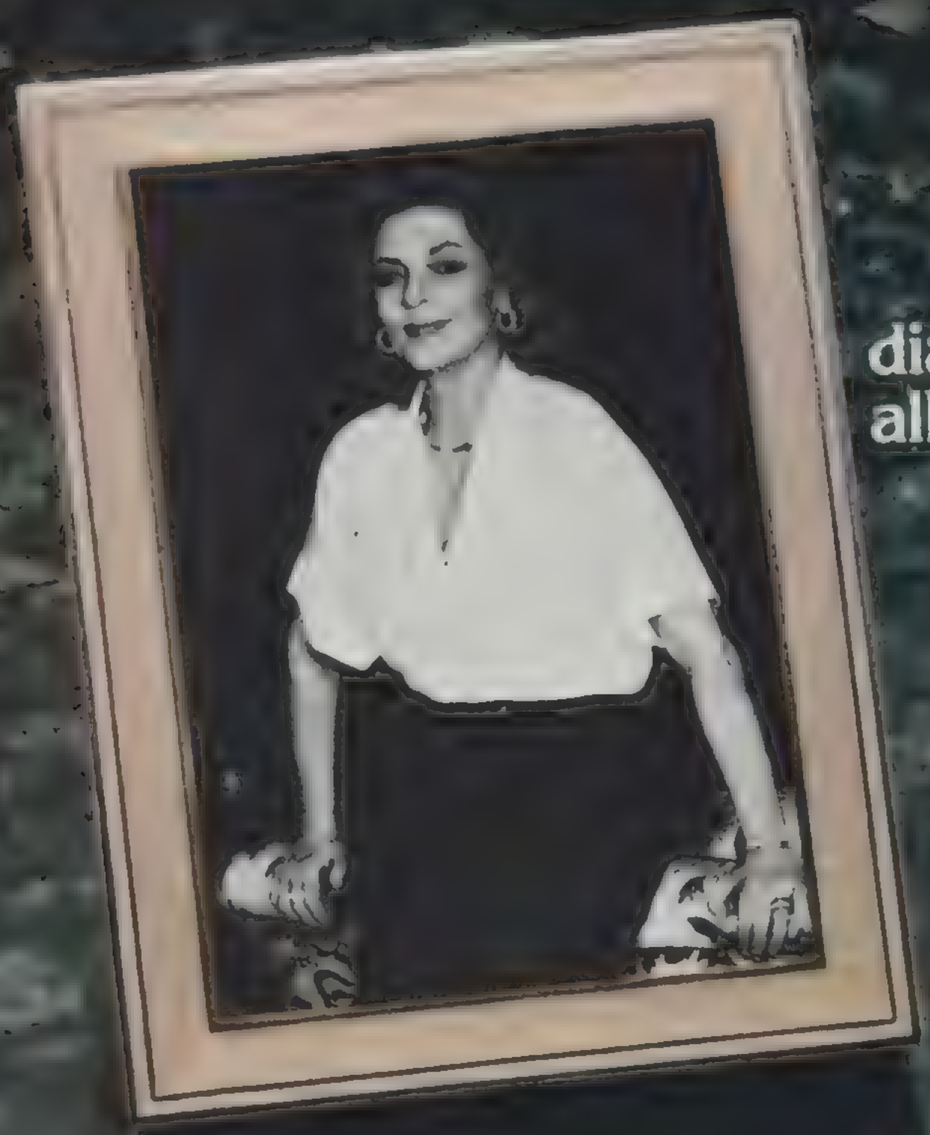

"If he wants to talk about diamonds and pearls, tell him you're all ears. And fingers. And neck."

Lauren Bacall

The cool beauty of baguettes and pavé diamonds shimmer throughout.
Double strand of cultured pearls with exquisite diamond clasp, $10,500. Matching earrings, $4,000.
Pear-shaped diamond ring; total diamond weight 2 carats, $4,300.

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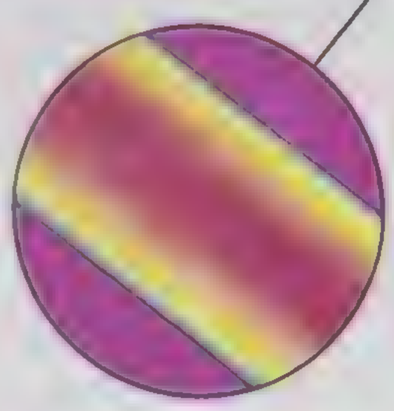

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INVENTS

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WHAT'S COMING

People are talking about...

SWANN DIVE

"The most finely calibrated fever chart of love's toxic course": Ornella Muti and Jeremy Irons commune in *Swann in Love*

When, occasionally, a filmed adaptation of a novel triumphs, its success almost always has less to do with faithfulness to the original than with something else: some spark of feeling created by the actors, or by an involvement so passionate and audacious on the part of a director that he has wrung the material into something entirely new and alive.

It's this engagement that Volker Schlöndorff and his screenwriters, treading timidly on hallowed ground, have failed to generate in their beautifully embalmed version of Proust's *Swann in Love*. There is care and precision everywhere, precision that would have satisfied Proust's exquisite eye for detail—in the *fin de siècle* settings through which the actors move gracefully; in the candlelit warmth of Sven Nykvist's cinematography; in furnishings so voluptuous they will satisfy lusts left unslaked by the love story. Precision everywhere. . . and passion nowhere.

"Swann in Love," a chapter of *Swann's Way* in *Remembrance of Things Past*, may be the most finely calibrated fever chart of love's toxic course, but it is no more self-contained than any other section of Proust's masterwork. The portrait of Swann's obsession with Odette as a one-way trip to Hell is offset by glints and images of Swann from other books, at other times, and by the appraising vision of the narrator. Without these contrapuntal refinements, the love story becomes just another spectacle of unrequited love, as tedious and irritating as any addiction. Also, in recasting the tale as Swann's memoir instead of Marcel's, screenwriters Peter Brook, Jean-Claude Carrière, and Marie-Hélène Estienne have retained all the important incidents but obscured the actual stages of love's trajectory.

With his long esthete's fingers, tired eyes, diffident nervous gestures, Irons conveys the anguish of Swann but not the touching, foolish generosity. An odd sort of star, Irons is at his best in roles that call upon his shiftiness or the self-absorbed, self-loving side of love. But he is incapable of portraying the giver—of love *or* money. And even if such expansiveness were within his reach, it is unlikely that Ornella Muti, round, boringly petulant, and vulgar in all the wrong ways as Odette, would be a plausible inspiration.

But once you get past the two lovers, there is much to enjoy here. The various gatherings of the *haut* and less-than-*haut monde* convey better than the love scenes the complex maneuvers and alliances of Proustian society. Marie-Christine Barrault is a nicely raucous Madame Verdurin, and the movie comes excitingly to life in the all too brief appearances of Fanny Ardant's Duchesse de Guermantes, a creature of delightfully ambiguous affectation, both chilling and flirtatious. The most unexpectedly fine performance is Alain Delon's as the Baron de Charlus. With a voice that is surely dubbed, and a mask-like face that seems barely his own, he manages to sum up the paradoxical and mercurial mix of artifice and profundity that is the essence of Proust's work.

As Delon and Irons sit on a park bench reminiscing, the film ends with a dreamlike view of the Arc de Triomphe du Carrousel, establishing Paris itself as the star of the film. There are worse ways to feast your eyes, even if Schlöndorff hasn't in any way matched Proust's own lifelong vocation of avenging pain and frustration and disillusion through art. —MOLLY HASKELL

GEORGES PIERRE/SYGMA

FUN FOR BOYS:

low brows and high seas

Boys' adventure movies—subspecies Anglo-Saxons versus the Naked Other—are taking themselves pretty seriously these days. First, in the lavishly appointed *Greystoke, The Legend of Tarzan, Lord of the Apes*, a tormented Tarzan tries to figure where his divided self belongs—in the ancestral manse in Scotland to which he has come late in life? Or among the apes in the jungle, where he has spent his formative years learning to let it all hang out, emotionally and physically? If you're up on your pop psychology as well as the current vogue for male flesh by the yard, you'll have guessed the answer.

And now we have *The Bounty*, yet another retelling of the struggle between authority and rebellion on the high seas, and between stiff-upper-lip Brits and happy-talk natives on land. Roger Donaldson, the talented Australian who directed the savagely tender New Zealand film *Smash Palace*, has gotten stranded between the revisionist *(Continued on page 59)*

Young Tarzan (Daniel Potts) learns his famous yell at the feet of a Master

MOVIES MOVIES

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I wish I were.

I couldn't go back to sleep, remembering everything. I wanted to hear your voice. It has the most interesting effect on me . . .

Maybe I should run over and read you a bedtime story or something.

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PEOPLE ARE TALKING ABOUT...

MOVIES

(Continued) mission to "explain" Captain Bligh and the traditional demands of adventure and covert eroticism. As far as I'm concerned, one *Mutiny on the Bounty,* with Clark Gable and Charles Laughton, was more than enough. The second version, with Brando and Trevor Howard, was already camp, displaying an inordinate amount of flesh for 1962.

This version, framed by a trial over which Lawrence Olivier presides, sneaks in the nudity as one of the provocations that raise repressed old Bligh's blood pressure. Played by Anthony Hopkins as a socially declassé figure with a Napoleon complex, Bligh has feverish dreams in which he sees Mel Gibson's Fletcher Christian *in flagrante delicto* with his native woman. As who wouldn't have such dreams! Still, Bligh's frustration hardly seems adequate as a motivational springboard. We've been encouraged to "boo" Bligh as an unconscionable autocrat; but when the mutiny takes place, we're asked to switch our sympathies. As Christian and Bligh go their separate ways, we're also cast adrift, emotionally and literally, wondering which man is the hero.

IT'S THE ANGLO-SAXONS VERSUS THE NAKED OTHER, AND GUESS WHO WINS ...AGAIN

Going native: Mel Gibson, Wi Kuki Kaa, and Tevaite Vernette

Both Donaldson and *Greystoke*'s director Hugh Hudson seem to want their audience to eat its Third World cake and have brioche too. After the thrashingly noisy, hyper-realistic study of primate life that comprises the first part of *Greystoke,* the retreat to the starchy serenity of castle life is a relief.

Nevertheless, the final score is Anglos 2½—Apes 7. Sir Ralph Richardson, in a truly moving last performance as the old Earl of Greystoke; Andie MacDowell, a prettily forgettable Jane; and Ian Holm, with an uncanny French accent as a Belgian explorer, make the claim for civilization but are outmaneuvered by a bunch of human monkeys who have been named, trained, and choreographed into a hunkering ensemble. No doubt this tribe of individualized chimps, with its own good guys and bad guys, is a feat of anthropological verisimilitude; but, as a non-initiate, I could wish for a tad more vulgarity by way of distinguishing characteristics, something like the numbers and colored shirts that football players wear.

Christopher Lambert's Tarzan is lean and lithe, a simian prince (if you like the type) with a Club Med tan and judiciously placed scars. But for all his monster mannerisms and powers of mimicry, he's neither ape nor man and thus a true hero for our time: a voluptuous loner who, in the new separatist mythology, doesn't really want Jane to ditch civilization and join him in the jungle. Perhaps they will work something out, but as Tarzan leaps solo into the trees, the prospects for a bi-coastal marriage don't look too bright. —M. H.

...FUN FOR GIRLS, TOO

For a more promising—and equal—male-female adventure, don't miss *Romancing the Stone,* a marvelously funny and appealing spoof of those heavy-breathing Harlequin romances that are written by repressed divorcees who live with cats. Women like Kathleen Turner's Joan Wilder, a jauntily spinsterish author of best-selling romances who loves her cat and misses men most when, at the end of a hard day at the typewriter, time comes to open one of those whiskey bottles with the fiercely resistant twist-off tops.

Turner, who was so exciting as the sizzling bad woman in *Body Heat* and the femme fatale in *The Man with Two Brains,* has a comfy real woman quality here that is even more endearing. Despite an occasional lapse in taste, director Robert Zemeckis keeps things moving in an outlandish plot that has Turner caught up in a treasure hunt in Colombia with Michael Douglas as her slightly tarnished white knight.

The woman's point of view of Diane Thomas' screenplay is subtly present. Not even Edgar Rice Burroughs, devising escape fantasies for boys in such overcivilized places as Milwaukee and the Bronx, could have come up with anything so satisfying as this: in a backwoods village, murderous macho men suddenly turn into tearfully shrieking fans when they realize it is *Joan Wilder,* their favorite author! —MOLLY HASKELL

Turner and Douglas strike pay dirt while *Romancing the Stone*

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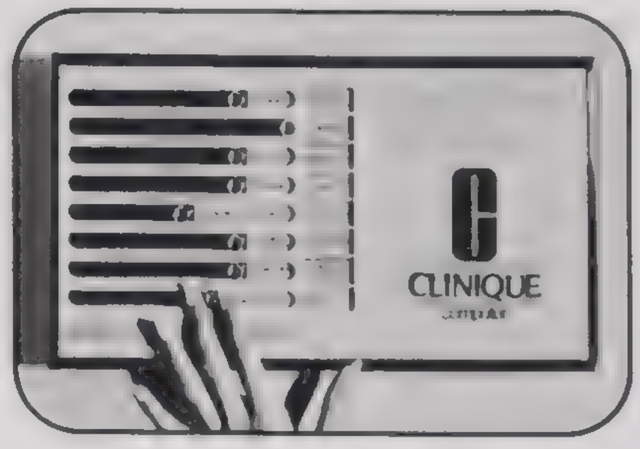

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TWO SHOWS EXPLORE EVOLVING, CONTRADICTORY CONCEPTS OF EDEN—IDYLLIC SETTINGS ROOTED IN OUR NATIVE TERRAIN AND HALLUCINATORY VISIONS OF THE FUTURE

PARADISE

Paradise Lost/Paradise Regained: American Visions of the New Decade; American Pavilion, Venice Biennale; June 10—September 30.

American artists traditionally identified Eden with the natural paradise available to them in their native land. Mid-nineteenth-century landscapists sought out the woodsy wonders of the Hudson River Valley, while later generations of painters and photographers, such as Albert Bierstadt and Ansel Adams, recorded the spectacular mountain formations of the West.

In recent decades, paradisiacal landscapes have been increasingly hard to find, or have simply lost their appeal. Instead of going on field trips to remote wilderness areas, many present-day artists prefer to stay in their inner-city studios and to fantasize about imaginary, often lurid and spooky afterworlds.

This exhibition of paintings by twenty-four mostly younger Americans is a lively if bumpy roundup of Edenic ups and downs. The show was organized primarily by Marcia Tucker, director of New York City's New Museum of Contemporary Art; and it is, as one might expect, a topical survey of current fashions in painterly expressionism—catering to a taste for deliberately awkward drawing and brushwork, as well as for heightened, garish color.

While it is visually brash, the exhibition does not convince that contemporary artists possess any profound thoughts about the future of the world or the prospects of peace on earth, or that it has even occurred to them to consult a reliable source such as the New Testament's Book of Revelation. Instead, they merrily seize the opportunity to indulge sardonic wit, free-floating irony, even a campy affection for impending apocalypse. As Tucker notes: "All visions of utopia or the Earthly Paradise are mitigated by presentiments of doom."

Still, the show contains several impressive paintings, including Jedd Garet's hallucinatory "Fear of Nature," with its blue humanoid at an open doorway recoiling at the sight of a fiery sky; Roger Brown's "Man Fishing" with its solitary figure sitting amid silhouetted cattails under an ominous sky of black washboard clouds; and David True's "Imprisonment," a creepy encounter between a centaur and a leaping deer that hints at a nature gone totally awry. Louisa Chase, Eric Fischl, Earl Staley, and Russ Warren also lend distinction to this engaging exhibition.

The show travels to various European cities throughout next year.

—DAVID BOURDON

Heavenly visions: Jedd Garet's shivery "Fear of Nature," 1980, *left;* and Field's fruitful "Garden of Eden," c. 1860

THE AMERICAN VERSION

Erastus Salisbury Field: 1805-1900; National Portrait Gallery and National Museum of American Art, Washington, DC, June 10—September 4.

There is not a trace of irony in Erastus Salisbury Field's painting, "The Garden of Eden" (c. 1860). Unlike many of today's artists, Field was a church-going, Bible-quoting Congregationalist who actually believed in a balmy, bloomy paradise, the Resurrection, and the Last Judgment.

Except for a three-month apprenticeship to painter-inventor Samuel F.B. Morse in New York City in 1824, Field was a self-taught artist who came from a long line of farmers in western Massachusetts. From the mid-1820s into the 1840s, he made his living as an itinerant portraitist in the Connecticut Valley. Fortunately, he had relatives and their in-laws all over the valley, so he was seldom more than a cousin away from the next job.

Field turned out his portraits quickly, in a distinctive, stilted style. He transformed his sitters into short-waisted, narrow-shouldered individuals and invariably gave them elfin ears, pursed lips, and sharp eyes that gaze benignly at the spectator.

In 1848, Field was recalled to the family farm in Plumtrees, Massachusetts, where he spent most of his last fifty years. In his advancing age, he mainly painted Biblical and historical subjects.

His most celebrated and ambitious work is a nine-by-twelve-foot canvas, "Historical Monument of the American Republic." It depicts an extravagant, architectural fantasy of ten soaring towers, embellished with freestanding columns and carved reliefs, illustrating key moments in U.S. history.

The Museum of Fine Arts in Springfield, Massachusetts, originated this compelling show, which goes to the Museum of American Folk Art and the Metropolitan Museum of Art, both in New York City, in late October. The show then travels to San Antonio, Texas. —D.B.

Left: COLLECTION LEONARD ROSENBERG, NEW YORK CITY, *right;* SHELBURNE MUSEUM, SHELBURNE, VT

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TWO AT THE RACES

A DU PONT BY ANY OTHER NAME... When you're married to the governor of Delaware, and you want to become the state's first woman U.S. Representative, and your last name is Du Pont, it must make sense to campaign under your first name. The stickers scream "Elise," in bold red on a white background; a blue star dots the "i." But the woman is a serious candidate, experienced: until recently, Mrs. Du Pont, a lawyer and a Republican, oversaw the Bureau for Private Enterprise, a $250 million program encouraging private investment in Third World countries.

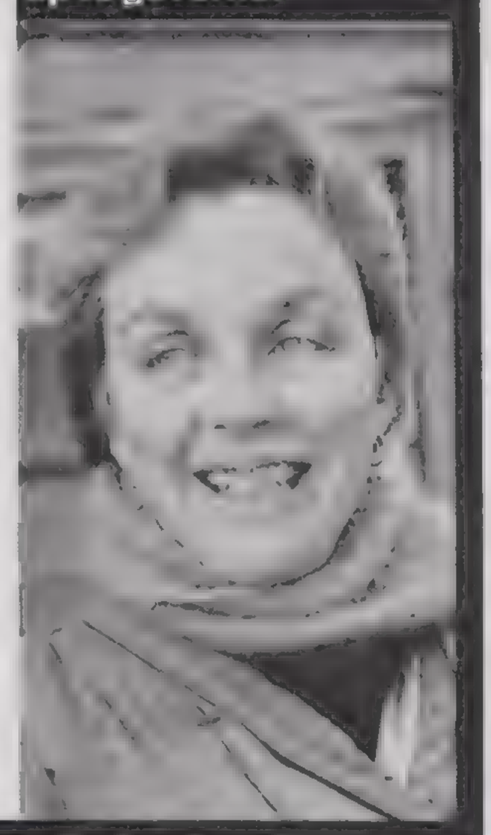
Du Pont proves yet again that all women don't think alike: an ERA supporter, she disapproves of federal funding for abortions. She also proves that, while some women candidates try to be as no-nonsense as the guys, others run different-style races: Visits to 484 ("for '84") Delaware homes, the backbone of her campaign, sound like Tupperware parties. But what really fascinates is that Du Pont claims not to be running as "a woman or a Du Pont." The question is, What's left?

Forecast: Elise Du Pont wants Delaware's one House seat; Vermont's former lieutenant governor, Madeleine Kunin, wants to trade up to governor

LOOKING OUT FOR #4 Political pundits always have handy a vignette that captures women's supposed inability to grasp the life-as-team-sport metaphor. But there's more to gamesmanship than feinting and passing—which is exactly what Madeleine Kunin proved in 1982. When Richard Snelling, the Republican governor of Vermont, reneged on his decision not to seek a fourth term—after Kunin, his Democratic lieutenant governor, announced her own gubernatorial intentions—she toughed it out, and took 44 percent of the vote.

Kunin is again running for Vermont's governorship. Though she hesitates to use the word "front-runner"—politicians won't soon forget Mondale's primary panic—she's confident of her vote-getting appeal. She's experienced: three terms in the Vermont House, with time served as Democratic Whip (the first woman ever) and as chair of the powerful Appropriations Committee (the first woman *and* the first Democrat), plus two terms as lieutenant governor. She makes good copy: women governors and hen's teeth have a lot in common. "I have a good chance of being the fourth woman governor in our country's history," she says. "I'm going to be visible." And Kunin more strongly supports women's issues than the only sitting woman governor, Kentucky's Martha Layne Collins.

—SUSAN BOLOTIN



BOTTOM PHOTO: ELAINE IRWIN; SOON, TOP PHOTO: ROBERT MCCLAIN

The Fate of Jonathan Schell

A little over two years ago, it was hard not to have an opinion about Jonathan Schell's book *The Fate of the Earth*. When Walter Cronkite named it "one of the most important works of recent years," we all knew it was serious stuff; when the editor of *Harper's* magazine ripped into its apocalyptic reasoning with an unseemly pleasure, it looked like disdain would be chic that season. But in the end, the million people who met in New York City in June '82 to march for a nuclear freeze and who claimed the book for their spiritual bible passed the final judgment.

Maybe the level of my social life is deteriorating, but when Schell's new book, *The Abolition* (Knopf), was serialized in *The New Yorker* six months ago, it was three or four weeks before any of my friends asked me if I had read it. They hadn't.

The Fate of the Earth motivated a cross-section of Americans to converse seriously about a painful and elusive subject—their own potential extinction—because of an impossible-to-plan combination punch. Perversely enough, the images of universal destruction are titillating, even sexy. Schell's insistent rhetoric always rose to the power of the material. More importantly, the book was propitiously published: huge numbers of nuclear weapons were being built and deployed, the SALT talks had collapsed along with détente, and Reagan Administration officials were telling us that we could survive a nuclear attack if we had enough shovels to dig enough holes.

But since Schell simply refused "to define a political solution to the nuclear predicament," his critics skewered him, accusing him of recycling old news without substantively addressing the real problems of disarmament. Even his supporters wondered how we were going to arrive at world government—in his mind, the essential prerequisite of disarmament. (The image of Americans giving up their sovereign rights for the superior goal of peace, while marauding hordes claimed world dominance for themselves, was not exactly a grass-roots notion.)

These complaints must have nagged at Schell, for with *The Abolition*, he's jumped into policy deliberation. He no longer wants to toss out national sovereignty; in fact, he now suggests that by relying on "*weaponless* deterrence," we might achieve a world of "inviolate nations pledged to leave each other alone."

Here's how it would *(Continued on page 64)*

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POLITIC

(Continued) work: countries would sign an abolition agreement, an affirmation of the goal of disarmament. They would limit and balance their conventional forces, but would be permitted to develop anti-nuclear defense systems. (Music cue: the *Star Wars* theme.) Likewise, all nations could "hold themselves in a particular, defined state of readiness for nuclear rearmament," just in case somebody acted up.

Some people may have trouble buying Schell's faith in the feasibility of anti-nuclear technology. Those who argue that civil defense gives the public a false security may question his even lukewarm support for it. And many readers may find themselves *rereading* the paragraphs in which he argues that it wouldn't be in anybody's interest (including terrorists) to cheat on the agreement. But nonetheless, Schell doggedly works out every point, allows for every contingency. He's become downright practical.

"THE IMAGES OF UNIVERSAL DESTRUCTION ARE TITILLATING, EVEN SEXY"

And I give him credit. He has once again put himself on the line. He says, this is what I wrote before, but maybe I wasn't totally right, and now this makes sense to me, so let's talk about it. He dares to wonder, could this plan bring us closer to world peace and nonviolent decision-making?

But along the way, the steam has escaped from his hortatory engine. Much of *The Abolition*, which relies for its force on Schell's earlier epiphany that nuclear weapons have spoiled war as we know it, is redundant with *The Fate of the Earth;* other sections recap the news found in any good paper in the last two years. It's as if Schell woke people up with *Fate* but won't give them credit for staying alert.

What's really unfortunate is that Schell doesn't have the regular forum that, say, the authors of *The Federalist Papers* had, in which to write—please, dear God—*short* essays and polemics on this most serious of world problems. Dealing with the possibility of our own mass death is hard work; understanding the jargon and convoluted thinking of the wargamers is difficult. The material intimidates. So if fewer people read *The Abolition* than read *The Fate of the Earth*, I don't believe it signals some declining commitment within the anti-nuclear movement; rather, it is a signpost of fear.

Maybe *The Abolition* is an object lesson in what Robert J. Lifton calls "psychic numbing": staying awake to the nuclear predicament for the months and years necessary to get out of it may be the biggest problem of all. —S.B.

KATE NELLIGAN: SHE MAKES STRONG MEN CRY

Josie Hogan, the heroine of Eugene O'Neill's last play, *A Moon for the Misbegotten*, is every woman who ever thought herself unworthy of love—not pretty or feminine or virtuous enough. O'Neill's stage directions specify an actress who is 5'11" and 180 pounds, and Josie sees herself as "a cow . . . a slut . . . an ugly overgrown lump of a woman . . . ."

So how is it that the elegant Kate Nelligan, nominated for a Tony with her icy portrayal of post-War disillusionment in *Plenty*, has metamorphosed into the lumpish daughter of an Irish tenant farmer? No De Niro-style transformations here. Barefooted, soiled, all arm-swinging empty bravado, Nelligan's Josie makes up in large-scale feelings what she lacks in size.

"This is not a play about a fat girl. It's the story of two people whose hearts are injured." Nelligan's own "American" accent (she's Canadian-born) is a surprise after the guttural, gravelly brogue she uses in *Moon*. "People think they know me as an actress because they've seen *Plenty*. They don't know what I do! *Moon* is a chance to completely redefine my image—it's innocent, non-intellectual work. I'm very keen on this kind of theater since there is little of it left. We're preserving an endangered species—open-hearted theater."

The play is a minefield of problems—all bawdy comedy in Act I and haunted, moonlit, tragic yearning in Act II, complete with the purple passages that O'Neill sometimes leaned on when straining for difficult emotions. The playwright created the piece as a sort of epilogue to *Long Day's Journey Into Night*, a softening of the harsh portrait he'd drawn there of his charming, guilt-obsessed alcoholic brother, who, in *Moon*, seeks and finds absolution for his sins in Josie's chaste yet passionate embrace.

Even at the play's premiere in 1947, critics saw the flaws. "You have to be really very good or this play can be worse than anything you've ever seen," says Nelligan. "When I first read it, I told [British director] David Leveaux, 'You're going to have to cut this stuff.' But he wouldn't let me play it safe. So you enlarge your emotions and sympathies to fit the words. You use the language to help you soar."

The risks have paid off. Every performance, Nelligan and her co-stars Ian Bannen (Tyrone) and Jerome Kilty (Josie's father) walk the tightrope between bathos and tragedy. And for Nelligan, too, the challenge has been rewarded. "It's the first time in my life I've heard the men in the audience cry. A terrible sound. But that's what happens when it works. People sob. Against their will, they're forced to feel feelings that modern plays just don't produce." — MARY ANN TIGHE

JACK MITCHELL

Nelligan, heroic in O'Neill's *Moon*

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PEOPLE ARE TALKING ABOUT...

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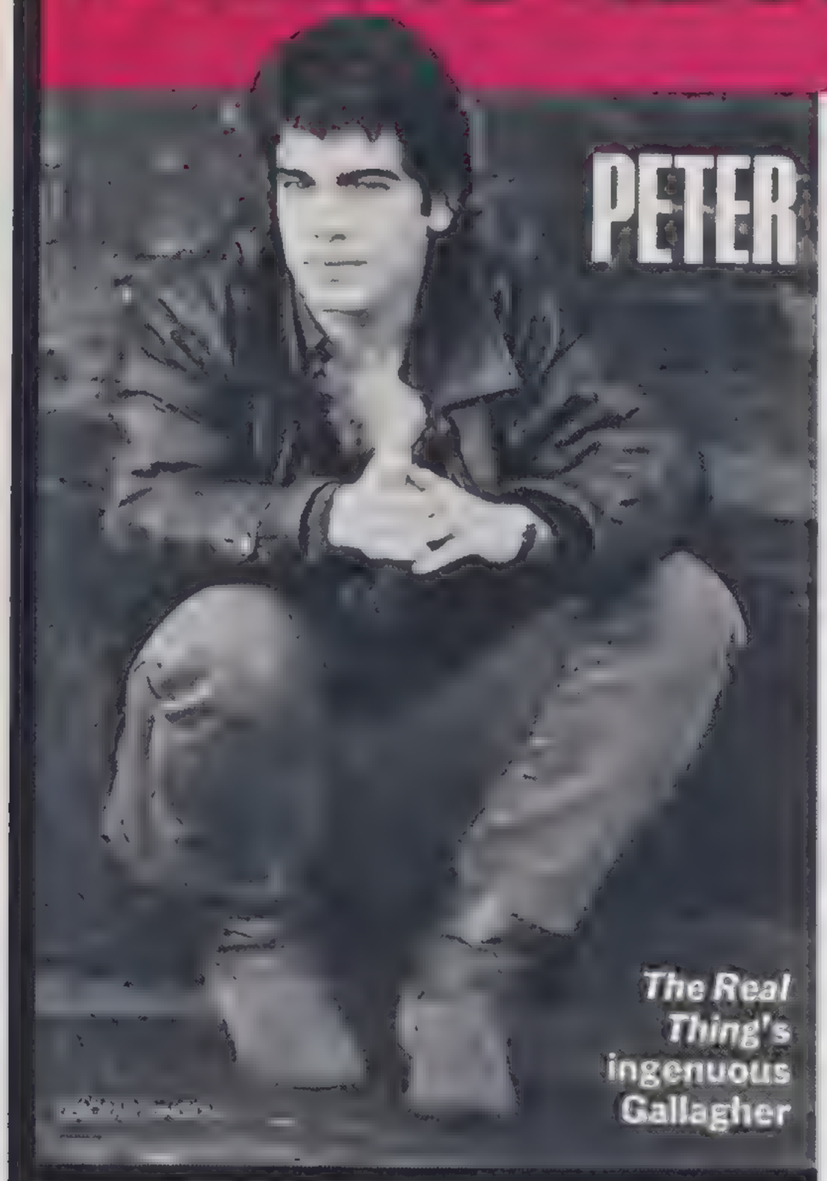


PETER

The Real Thing's ingenuous Gallagher

PETER GALLAGHER'S COMEDY OF EROS

When Peter Gallagher first appears onstage in Tom Stoppard's *The Real Thing*, it's well into the second act and the last thing you expect to do is like him. He plays the young actor who will play havoc with a marriage you're rooting for—that of his fellow actor Annie (Glenn Close) and her incorrigibly literate playwright husband, Henry (Jeremy Irons). But here's Gallagher, cozied into a railroad car with Close; he's all muzzy young animal heat, giddy adoration—flirting, preening, baring his chest in mock bravado, and admitting he's scared to death of her. The scene lasts maybe five minutes, but Gallagher not only manages to "get in under [Annie's] radar" but to establish himself as one of the most thrilling young actors on Broadway.

Gallagher offstage is playful, given to launching into a Scottish burr or high-Brit patter to make his point—the male ingenue who is just ingenuous enough. "This is just too *sweet*," he says incredulously of the company he's keeping in *The Real Thing*. "I mean, early on, when Mike Nichols (the director) and Tom Stoppard were around, you can be sure I hung around after each show for every word that fell out of their mouths."

New York-born Gallagher, twenty-eight, first tested his acting mettle as one of the original members of the Boston Shakespeare Company before landing leading roles on Broadway in Harold Prince's *A Doll's House* and Vivian Matalon's *The Corn is Green*. Gallagher's notices were impressive; the shows were short-lived. "*The Real Thing* is the first hit I've ever been in," he acknowledges. "I mean one that has sold tickets."

Gallagher's words come in a rush when he talks about acting. "It's the only time in my life I've ever enjoyed researching anything. Or learning. Or reading. It's an excuse to become educated. Besides," he says, "you just get away with so much you wouldn't be able to get away with in real life."

—DEBORAH MASON

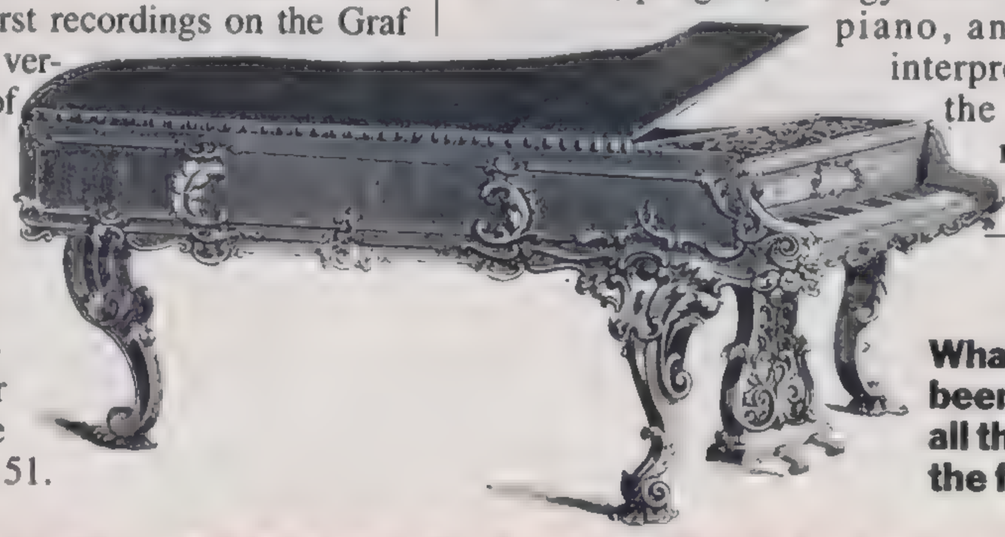
Pianist's envy

One of the most vital trends in all of present-day classical music is the rethinking of overly familiar musical styles—using the authentic instruments and performance practices of the past. Beethoven, for instance, composed his piano sonatas on flimsy little "fortepianos," and part of the excitement for an audience of around 1800 came with the sight and sound of this madman flailing away at the keyboard, forcing his defenseless instrument to its dynamic limits and, often as not, literally breaking off pieces in the process. But since Beethoven's time, piano makers and pianists, inspired by the Romantic possibilities latent in his music, have pushed his pianistic sonorities more and more into the rich and thunderous. Today's concert-grand pianos make a wonderful noise, no doubt about it. But, many thoughtful musicians have begun to wonder, is that noise really appropriate to the music of the past?

The result of such brooding has been the advent of a whole genre of early-music specialists who concentrate solely on the performance practices of the past. But it is quite another thing altogether when an already-famous musician takes up those styles at the height of his career. That seems to be what Peter Serkin is doing, to judge from two new LPs on the Pro Arte label. These represent Serkin's first recordings on the Graf fortepiano, a restored version of the exact sort of instrument Beethoven and Schubert had in their homes.

One of the discs is devoted to Beethoven's Sonatas numbers 27 in E minor and 28 in A, plus the two Rondos of opus 51. The other is a collection of Schubert dances. The Beethoven is fascinating, but also harsh in a way that isn't really engaging: better to hear a fortepianist pushing his instrument to the limit, as Malcolm Bilson does on a Nonesuch version of Beethoven's "Tempest" Sonata, than these tidier, less overexposed Beethoven scores. But the other Serkin album is an unalloyed delight. Here Schubert's gentle music blends ideally with the subtle, pungent, twangy sound of the fortepiano, and Serkin's interpretations are the epitome of modest grace.

— DAVID SARGENT



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Burning down the house

Celia Cruz pours it on: she stormed the macho stronghold of *salsa* and came out on top.

The thousands of *salsa* fans who fill Madison Square Garden meld into one giant syncopated voice. They are singing the *coro* to one of the songs of their goddess, Celia Cruz. Wrapped in feathers and a multicolored skin-tight satin rhumba dress, Cruz pours it on, belting out the rhymed call and response lyrics—improvised as she goes—known in Afro-Latin music as "inspirations." Kicking a few classic rhumba steps and shimmying her shoulders, she sends out tremors that make you feel as if the house were about to come apart.

Cruz is *salsa*'s top artist, a heroine not only here and in Latin America but in Europe, Japan, and Africa. She is also the genre's only female star. According to Cruz, it is the difficult art of the inspirations that has kept other female singers from challenging her one-woman reign. In Latin American pop, most female artists turn toward the romantic ballad, the slow-paced *bolero* or folk-inspired material. The hard groove of *salsa* is traditional male territory—like Anglo-American macho rock—and Latin pop singers who try to cross it find their task cut out for them.

Cruz is Cuba's best-known artist; but she hasn't been back since she left the country in the early 'sixties, soon after the revolution, along with the legendary band she works with, La Sonora Matancera. She's quietly admired in Cuba but never mentioned; they have tried to groom Celia Cruz clones, but to no avail.

The Queen of Latin music began to flex her muscular contralto voice when she was a teenager in Havana; her lullabies for younger siblings and cousins drew crowds at their front door. Someone in her family talked her into entering an amateur radio contest; she sang a tango, and won easily. She then tried her hand at Afro-Cuban folk music but found the material not only commercial but, worst of all, depressing. "It was about the sadness of the black slaves. What I like is *alegría*, happiness," she says. So Celia turned to the *guaracha*, a Cuban dance beat that was a precursor of *salsa*.

Offstage, Cruz's delirious outfits give way to tailored suits, echoed in husband Pedro Knight's blue serge. Only his rakish mutton chops and her long, flawlessly enameled nails betray the image of middle-aged, middle-class respectability.

Celia Cruz's age is a mystery. At a recent concert in Miami, an old Cuban fan came up to her and asked, "Celia, have you had your skin stretched yet? I'm thinking of doing mine."

"And how old are you, child?," Cruz asked.

"Seventy-seven."

"Then it's all right," said the singer, whose skin still glows like the richest silk. "For *you*."

—ENRIQUE FERNÁNDEZ

SWEAT SUITES:

The Aerobics Top Ten

The following list represents, in alphabetical order, the ten songs most-played in aerobic dance classes. Culled from a nationwide survey of exercise salons, computer tabulated, demographically diverse, economically specific, seasonally adjusted, and with the sweat quotient factored in, this list is guaranteed to change from week to week to week.

David Bowie; "Let's Dance." Exhortation from an androgyne.

Gloria Gaynor; "I Am What I Am" (from *La Cage aux folles*). Tautology from a disco queen.

Hooked on Classics; Beethoven's "Pathetique." Nineteenth-century composer prophesies modern physiques.

Hooked on Swing; "In the Mood." Glenn Miller wishes he could take an aerobics class.

Michael Jackson; "Beat It." Done. Into the ground.

Eartha Kitt; "Where Is My Man." Summation of urban dance class malaise.

Cyndi Lauper; "Girls Just Want To Have Fun." Sociology.

Pointer Sisters; "Jump." End-it-all how-to.

Lionel Richie; "Can't Slow Down." Unspeakable horror for the out-of-shape.

Shalamar; "Dancing in the Sheets" (from *Footloose* soundtrack). More exercise.

—P.W. & B.H.

DEBORAH HINGOLD

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Lost in Space

PHOTOS OF THE WORLD AS IT ISN'T. OR, WHAT'S THE LEANING TOWER OF PISA DOING IN A PLACE LIKE THIS?

Ruth Thorne-Thomsen's photographs, which can be seen at New York City's Marcuse Pfeifer Gallery, do not do what photographs have traditionally done—that is, document the visible world, provide proof of the existence of people or places. Thorne Thomsen's document nothing we know, offer proof of nothing we are uncertain of.

The pictures at the Pfeifer Gallery form part of a group called the *Expedition Series* and reveal the enchantments of imaginary places in which real objects make surprising appearances. The Leaning Tower rests in a sandy expanse, dotted with palm trees, instead of in the campo at Pisa. The face of the Statue of Liberty is planted chin deep in sand while next to it a man, just as tall as it is, stands wearing a dark coat and dark hat. A single shoe on an endless plane takes on a seemingly inexplicable monumentality.

Thorne-Thomsen's photographs call into question our conventional pleasure in seeing everything in its proper place; but if her photographs of a reordered world upset our expectations, they also ask us to examine the means by which we have been deceived. The more we look the more we are tempted to regularize and explain away the images of her unusual expeditions, wishing to make them part of the ordinary world. We ask ourselves, how did the camera get the Leaning Tower of Pisa into the desert, how did it get the Statue of Liberty's face next to the man wearing the dark coat and dark hat, how did it get the shoe to look so massive, so much like a mausoleum for the foot?

If we know something about photography, the answers are fairly obvious. A pinhole camera, the simplest and oldest device we have for taking pictures, was used. Its technique is that of the *camera obscura*, which was used by the ancient Greeks to observe eclipses and in the sixteenth century as an aid in drawing (the images, projected through the small opening in the dark chamber onto a wall or screen would be traced). Later on in the sixteenth century lenses were added to the aperture, and the chamber, instead of being fixed, became a portable box. In the early nineteenth century, Fox Talbot, one of the fathers of photography along with Daguerre and Niepce, introduced photosensitive paper to receive the image that entered the portable box.

Ruth Thorne-Thomsen's pinhole camera is a small 4″ × 6″ cardboard box with a removable back, an aperture that could be made with a #10 sewing needle, and no lens. The tiny aperture allows for infinite depth-of-field; things up close and far away can be seen with equal clarity. The pinhole camera also allows for diffuse images and conceals detail. Thus, the gigantic shoe in the photograph is really a one-half-inch charm from a bracelet; the Leaning Tower and the face of the Statue of Liberty are pictures cut from magazines and stuck in the sand on the shore of Lake Michigan. With such a camera, the possibilities for distortion and rearrangement of objects is limitless.

Ruth Thorne-Thomsen's expeditions into a world of her arranging are in no way haphazard. They are guided tours in the strictest sense, their guidelines having been set by Francis Frith, whose early photographs of the pyramids in Egypt are well known, and by several twentieth-century photographers including Jacques-Henri Lartigue and Herbert Bayer. Thorne-Thomsen's playful allusions to their work are a kind of homage. So if her work does not exactly verify the existence of the world most of us live in, it does affirm the existence of the history of photography. This is ironic since photography has been the one medium entrusted with rendering the world truthfully.

Ruth Thorne-Thomsen's heterodox vision of what the camera can do, and her sophisticated commitment to the achievements of other photographers makes her unusual; but it is her constant use of the pinhole camera that make her unique. Other professional photographers have experimented with it, but no other has used it exclusively. Her use of it to establish features of an imaginary world has made for a body of work that for all its shrewd allusiveness is highly original and for all its wit and charm is beautiful.

—MARK STRAND

Thorne-Thomsen lay on her stomach to take these pictures. *Right:* A paper airplane flies over the Chicago skyline; *above,* the Statue of Liberty's face enjoys good weather with a friend.

PHOTOGRAPHY PHO

Albert Nipon

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PEOPLE ARE TALKING ABOUT...

ONE MANN'S FAMILY

Meet the Buddenbrooks: *far left,* a burgher wedding; *left,* Gerda Buddenbrook (Noëlle Chatelet) keeps cool on holiday

Buddenbrooks, the splendid television adaptation of Thomas Mann's classic 1901 novel, begins with a solemnly festive party: It's 1835, and the Buddenbrook family has moved up in the world and into a towering brick burgher mansion. "Dominus Providebit" (The Lord Will Provide) is inscribed above the door. In the world of these prosperous Lübeck merchants, the traditional housewarming presents of bread and salt have metamorphosed into huge puffed-up pastries and elaborate golden saltcellars. The house resonates with merchant dreams.

Buddenbrooks (starting June 18 on PBS) is the chronicle of four generations of a nineteenth-century German family as it flourishes and then declines, its sober, robust businessmen giving way, by 1876, to a pale and dreamy boy whose only interest and only joy is music. The series, like the book, is both leisurely and incisive, rich in detail, yet faithful to the long rhythms of life. An extended series may be ideal for this kind of family saga. But *Buddenbrooks,* which has nine hour-long episodes, is unlike any TV series I've seen—it is far more beautiful. The precious possessions of this pious, acquisitive family are bathed in a golden, glowing light. The camera moves unostentatiously, taking in all the life around it: ladies with parasols and bonnets strolling along a crisply sunny beach; wine—yellow and luminous in crystal glasses—raised in a toast. For the Buddenbrooks, their way of life is life itself; when the family mansion is finally gutted and sold, we understand the family's despair, we have shared their reverence and emotion for property and position.

Most of the acting is quiet, graceful, dignified; the smallest motions comment on someone else's behavior—a derisive glance, a nearly imperceptible smile. The unhurried camera picks up this subtle exchange with delicacy and wit, establishing an intimacy among the family members that we are gradually drawn into.

But *Buddenbrooks* is less successful in dramatizing the inner confusion and struggle of the individual characters. The original German has been dubbed by English actors, which creates a feeling of muffled displacement, almost forcing us to concentrate on the extraordinary painterly beauty of every shot.

Though the dubbing seems somehow appropriate, emphasizing the distance we already feel from this measured life, it also distances us from the characters. Only Tony Buddenbrook, a pert and self-important little girl, ever comes fully to life. Her loyalty and self-sacrifice to "the family and the firm" grow increasingly futile and touching. Her brothers—Thomas, a man of reason by virtue of his will, and Christian, whose artistic temperament has been perverted into self-pitying libertinism—are less sympathetic because they are less developed. Thomas often seems a mere prig, Christian simply lazy and long-winded.

In these two, one sees the beginnings of modern self-consciousness. In Hanno, Thomas' son who prefers Wagner to wheat transactions, the fierce Buddenbrook attachment to the material life has disappeared for good; the sad little Buddenbrook heir cannot live at all, much less prosper. Finally, *Buddenbrooks* and Hanno fall into a sensuous sleepwalk toward death, lulled by the langour and muted anguish of a sinking heart.

—CATHLEEN SCHINE

I'd Rather be right than...

My first choice as network anchorman for the conventions is Tim McCarver, the casual, good-natured, good-looking, grammar-mangling, Updike-quoting ex-catcher and brilliant base-running analyst who is now an announcer for the New York Mets. But I suppose I will have to choose among the network's regulars.

On normal nights, when there are wars or famines in the news, I watch ABC's Peter Jennings. Refined and soft-spoken, he always seems a little sad at having to reveal the hideous facts. This is the news, he seems to say, but it is not, after all, new. CBS's Dan Rather, on the other hand, is so insistent—it's as if he's really got something, as if reporting on a massacre were a personal triumph. At NBC there's boyish Tom Brokaw, who seems rather surprised at what he's saying, and that he's the one expected to say it.

But for events like the convention, Rather's charged-up, aggressive sense of *importance* suddenly stops being offensive. On a slowly breaking news story that has no promise of details even remotely lurid, but serious nevertheless, Rather is fluid and tireless. During the primaries, he made it clear that those numbers mattered, that one of the names on the screen might actually become President of the United States. The elegant Jennings, however, just reinforced what one already sensed—what a fuss! And does it ever really change anything? The only problem with Rather is that by watching him you'll miss NBC's Roger Mudd and his relentless needling interviews. Maybe I'll just tune in the Mets on cable.

—C.S.

The conventions are coming, the conventions are coming: ABC's Jennings *(near right),* CBS's Rather count the bodies.

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Cubism: the Mexican Connection

By Barbara Rose

BEFORE HE BECAME MEXICO'S TOP MURALIST, DIEGO RIVERA WAS A CUBIST IN PARIS, PAINTING "WOMAN AT THE WELL," 1913

So closely associated is painter Diego Rivera with the cause of the Mexican Revolution that few realize he was not only a major political muralist but also one of the pioneer Cubists. A contemporary of his Hispanic compatriots Picasso and Juan Gris, Rivera arrived in Paris in 1909, the year Cubism was officially launched. Until recently, his role as a guiding light of the Mexican mural movement (and coincidentally the husband of painter Frida Kahlo) overshadowed what may be his most substantial achievement as an artist: his powerful, nearly abstract Cubist paintings done before 1920.

Now, however, art historian Ramon Favela has assembled the works of Rivera's European period for the first time in a traveling exhibition, *Diego Rivera: The Cubist Years*, currently at the new IBM Gallery of Science and Art in New York City (through July 28). As a result, we are finally able to assess the achievement of the young Rivera, who was more interested in formalist esthetics than in Marxist slogans, more dedicated to the power of painting than to the power of the people. It is impressive

Rivera's career was in a certain sense exemplary: among the host of artists who would dedicate themselves to a political and social cause, he was perhaps the most talented and sincere and, we now know, the best educated in modern art. Yet the dominant element in his mature art is its subject matter.

Picasso's "Guernica" may be a great humanistic outcry against the horrors of war; but it really could be about any time and any place. Only the title identifies it as an historical event. Rivera, on the other hand, after his return to Mexico in 1921 became specifically and pointedly a history painter. This was particularly significant because history painting as a genre was dead. Rivera's history painting style brought it back to life because he employed the simplified, reductive volumes of Cubist geometry to achieve the monumentality necessary to true epic painting.

From a modernist painter of intimate studio still lifes, closely related to Juan Gris's meticulously composed geometrical classical forms and Jacques Villon's fractured planes, Rivera turned into a propagandist for the cause of the Mexican Revolution. Indeed, Rivera was the model for American painters espousing social causes who painted W.P.A. murals in the 'thirties. Unfortunately, none of them had his solid Cubist training, so none succeeded in translating modernism into a figurative narrative style of history painting in any very convincing manner.

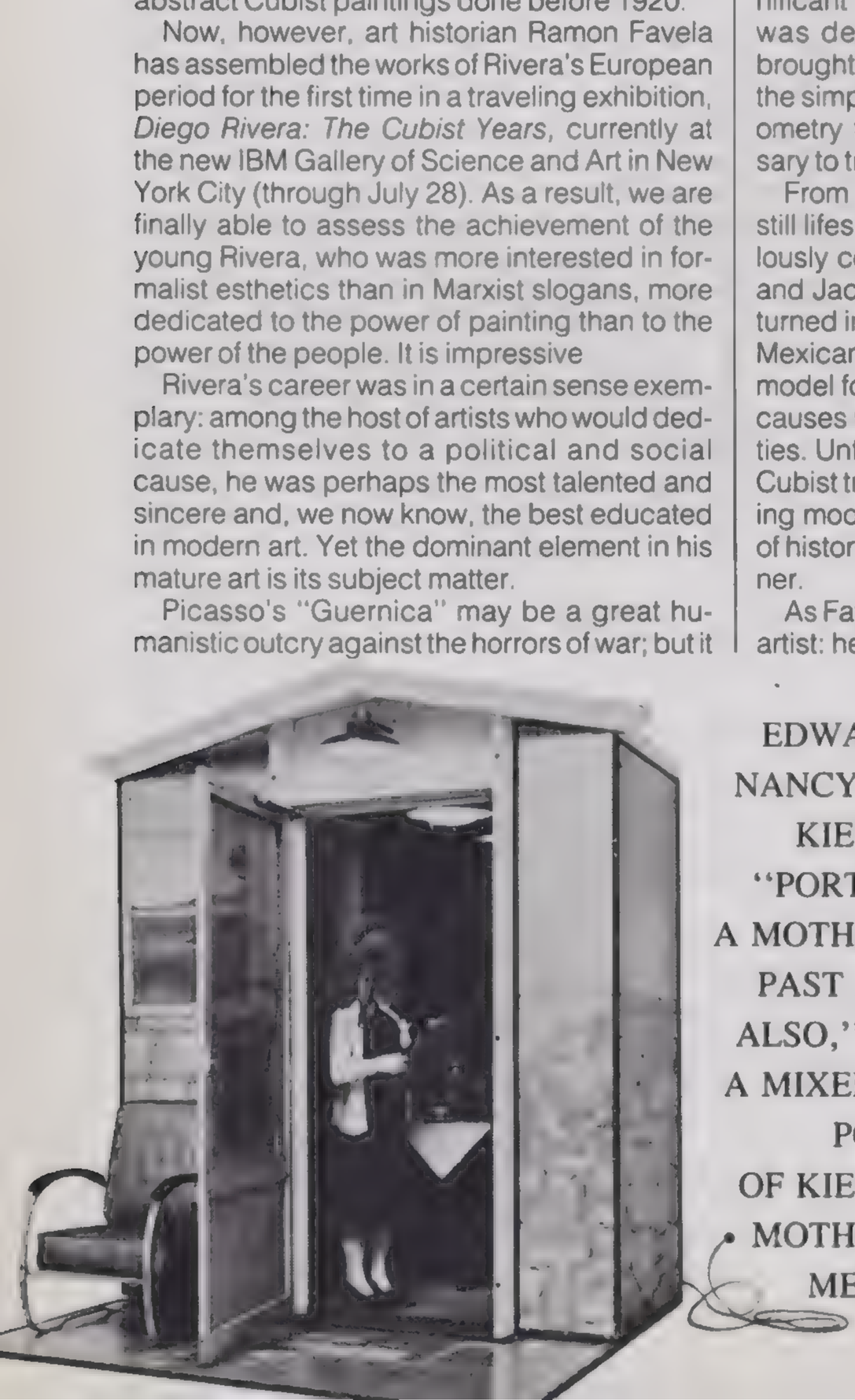
As Favela points out, Rivera was no ordinary artist: he claimed he was an atheist by the age of four and a lover of women (he had four wives and countless mistresses) by the age of nine. An avowed Communist, he was hired by Ford and Rockefeller to paint murals in the U.S. He was born in a mining town in central Mexico, began art studies in Mexico City at age ten, and was sent away to Spain in 1907 when he was twenty-one to continue his studies. He did not return to Mexico until he was thirty-four.

Immediately, Rivera began to cover the walls of the new buildings being erected by the Revolutionary government with celebrations of the heirs of the Aztecs and Mayas. He was both immensely prolific and immensely influential. As a Cubist, Rivera was a follower, albeit an extremely talented and impressive painter who gave the style his own individual inflection; as a muralist, he was a world leader and a hero to artists who believe art should carry a humanitarian message. (The show, which originated at the Phoenix Art Museum in Arizona, travels to San Francisco and Mexico City.)

Hard as it is to believe, given the cynicism and commercialism of the contemporary art world, there still are a number of artists who consider themselves humanists and intend their art to carry a message of compassion to the world. Henry Hopkins, director of the San Francisco Museum of Modern Art, has courageously assembled the most significant group of such works in a show opening June 28 titled *The Human Condition*. I say courageously because much here is unfashionable art, not your colorful neo-Expressionist celebration of sex and violence. There are the requisite Europeans and, among the Americans, Leon Golub, Peter Saul, Jonathan Borofsky, and Eric Fischl.

Sculptor Edward Kienholz—who now insists that his complex tableaux executed with his wife Nancy Reddin, be signed with her name as well—is the featured artist, with five new large-scale works. The subjects are the discarded, marginal people our "tough" society leaves floating in a sea of uncaring *anomie*: the solitary inhabitants of flophouses and decrepit residential hotels, the aged, sick, and lonely who have nowhere to go except the places Kienholz imagines.

The Human Condition proves that there are still some artists who care about what happens to people, strong enough to express their empathy with a pathos and conviction that cannot help but move the viewer.



EDWARD AND NANCY REDDIN KIENHOLZ'S "PORTRAIT OF A MOTHER WITH PAST AFFIXED ALSO," 1980-81, A MIXED-MEDIA PORTRAIT OF KIENHOLZ'S MOTHER WITH MEMENTOS

Left: Collection of the artist

Top: Instituto Nacional de Bellas Artes, Museo Nacional de Arte, Mexico City

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summer looks

Cuts with movement, ease ...warm-weather care... salon news

Modern haircolor: subtle; used not for overall change, but to brighten, add texture, or applied just for fun. At Vidal Sassoon (hair care consultants, 1984 Olympic Games), new techniques use two or three colors—close to hair's base color—applied on top layers in a checkerboard, mosaic, or band pattern for rich shading. Another technique: placing color in grooves of corrugated cardboard, sandwiching hair between two sheets.

Summer means barer dressing, makeup that's fresher, lighter, hair that's most appealing when it moves. Here, three cuts with style built in that hold up to a more active summer life, that need little or no setting. Shortest version, *above:* Basically one-length hair, shaped at the neck, falling to a thick, flirty bang that just brushes eyes. Taking small sections of hair, stylist Valentin used nail scissors to cut slight variations in length, giving a tousled, casual look. *Above left:* This straight hair needs a little more length but still clears the neck, reaches chin level in front. (Hair, here, Odile for Bruno Dessange Salon, NYC) *Below left:* The look of short hair with length on top, sides smoothed back (styled by Yannik for IS, Paris). Although some of the best looks are short, be careful about cutting hair too short. Consider height/body proportion and features in determining hair's best length.

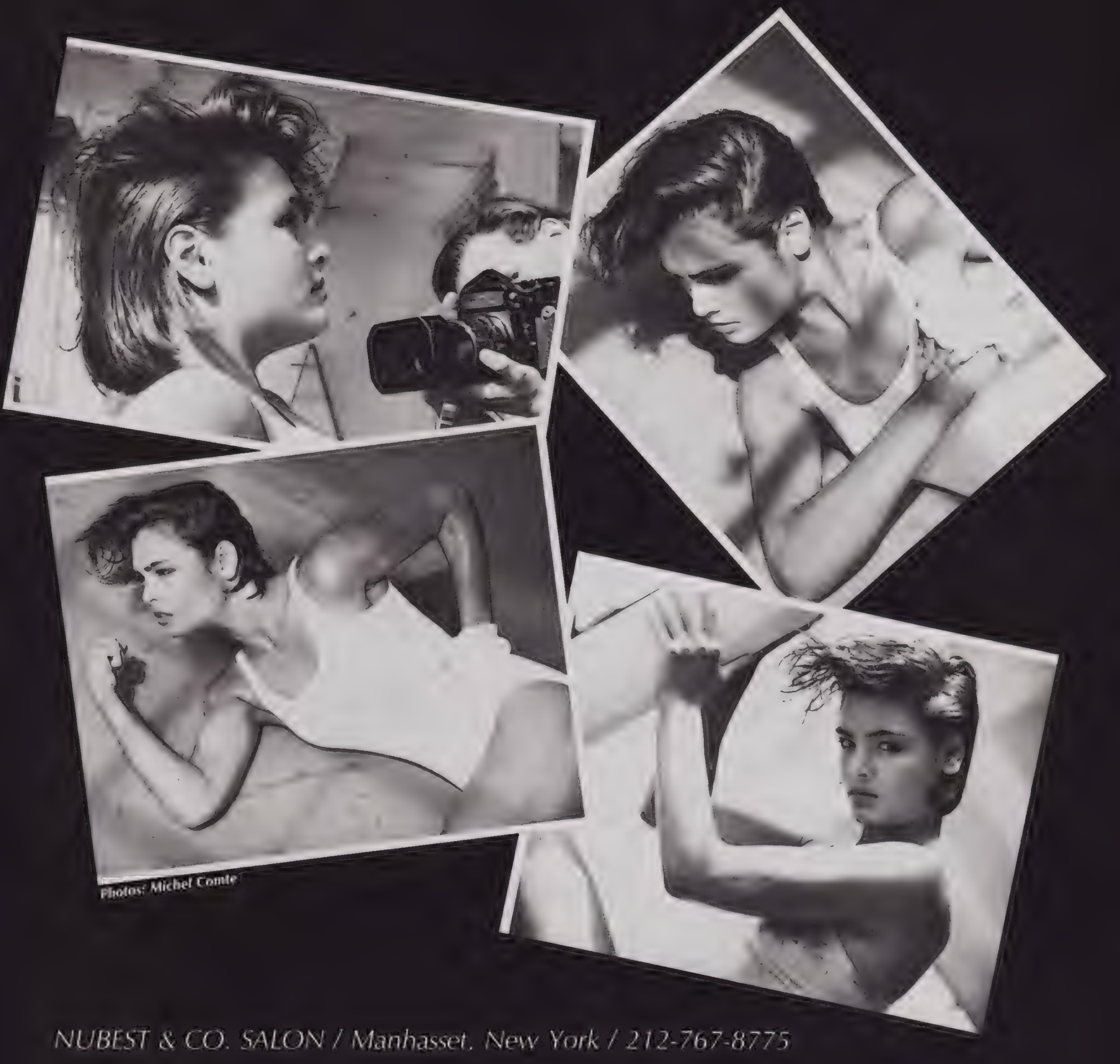
summer style: cool, casual, healthful

Warmer weather means particular hazards to hair; overexposure to sun, chlorine, and salt are just three. For pool swimmers, Ultra-Swim washes out chlorine... For active women who shampoo often, Revlon's new Hair's Daily Requirement (HDR) shampoo, conditioner self-adjust with each use... Scientific hair care from Almay includes gentle shampoo and conditioning hair spray.

Living a fit life is pervasive. This ideal affects our looks, the way we dress, choose our makeup, style our hair. More and more, salons are helping out, offering "sports" styles that hold up to (and look good during) physical activity, that need the least possible maintenance after an exercise class. (Among the salons doing sports styles: Intercoiffure salons, Regis Hairstylists, Heidi's salons.)...Two salons to try: Aurélien Lintermans—he's known for his dry-cut technique and blunt cutting (21 East 62 St., NYC) ...In Washington DC, for top-notch haircuts, skin care, makeup, styling, Ury/Elodie & Associates, Georgetown.

At night, the charm of a black silk bow, *above*, to lift hair off the face. Cool, pretty!

Photo top TOSCANI. Above left KING. Makeup Françoise Nars. Lower left KOH. Sketch DAVID CRICKLAND. Below Deborah Rhodes for Mocha, NYC. Data is last pages



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Managing Your Money

Bankers at your service…travel cash—best bets…should you *spend* your IRA?

By Patricia O'Toole

WHAT YOUR BANKER WILL DO—NOW—FOR YOU

A seven-passenger plane and crew are yours for the weekend for the cost of fuel—if you have $100,000 in Houston's Med Center Bank. Chemical Bank, in New York, will cut as much as $2500 from the price of a $6000 mink coat depending on how many "relationships" (checking, savings, borrowing, etc.) you have with the bank. Vice presidents at Comerica Bank Detroit will make house calls if that's what it takes to close a big loan.

Now that banking deregulation has freed banks to offer higher rates on deposits, access to discount brokers, and a string of other financial services, they're pulling out all the stops to attract the customers they want. Most in demand—no surprise here—is the customer with money: at many banks $10,000 buys red-carpet treatment that might include personal bankers, special tellers to speed your transactions, free travelers checks, and preferential loan rates.

But banks won't make money unless they lend the funds they haul in, so borrowers who are good credit risks—a two-income couple buying their first house, for instance—also may find themselves vigorously wooed.

New services to watch for: Automated Teller Machine (ATM) networks allowing you to use cash machines at banks other than your own; "asset management accounts," which consolidate checking, saving, borrowing, investing, and credit-card transactions in a single account; and home-equity lines of credit that let you make yourself a loan (simply by writing a check) against the equity in your house.

WHEN TO SPEND YOUR IRA

Everybody knows it's a bad idea to make an early raid on an Individual Retirement Account (IRA), but hardly anyone talks about what happens if you actually do. The bad news is that you have to pay income tax on the money plus a penalty equal to 10 percent of the amount you withdrew. The good news is that, even with extra taxes, you don't always lose money. Say you put $2000 in an IRA earning 10 percent a year, left it alone for ten years, then took it out. Calculations by Fidelity Investments of Boston, a mutual-funds organization, show that the $2000 would have grown to $5187. If you were in the 40 percent tax bracket and emptied your account, you'd be left with $2594 after paying tax ($2075) and the penalty ($518). The lower your bracket , the less you'd forfeit. The same $2000 in a non-IRA account, paying the same interest for the same period, would net only $2149—$445 less than the IRA—because, in the 40 percent bracket, you would have had to pay $800 in taxes up front. Surrendering a big chunk of your IRA to the IRS doesn't make sense as a way of funding transitory pleasures, but it might be smart if you needed money for a down payment on a home. Then the deductions for property taxes and mortgage interest could offset your penalties for early withdrawal.

APPRECIATING FOREIGN CURRENCY

For the rest of the year, global money watchers say, the U.S. dollar should drop while a handful of foreign currencies head upward. The likely winners: the Swiss franc, West German mark, and Japanese yen.

Though a flabbier dollar means Americans pay more when they go abroad, the canny traveler bound, say, for Bonn in the next few months can stock up now on Deutschemarks, betting that they'll appreciate before departure day. Early purchases could be critical if you have a big-ticket item on your shopping list; a 5 percent Deutschemark gain, for example, would add $1500 to the price of a $30,000 Mercedes.

Readily available in cash or foreign-denominated travelers checks, currencies also come in the form of short-term certificates of deposit. These C.D.s, sold by Deak National Bank (an affiliate of Deak-Perera, the foreign-exchange house) and by U.S. offices of some foreign banks, let you earn interest while you wait for currency gains. One drawback: you'll probably have to put up $5000 for each certificate, and rates don't come anywhere near the interest paid on American C.D.s. Leslie Deak, president of Deak-Perera, U.S., Inc., says Swiss-franc C.D.s now pay a paltry 1.5 percent interest a year and yen certificates fetch only about 4 percent.

("Money" continued on page 96)

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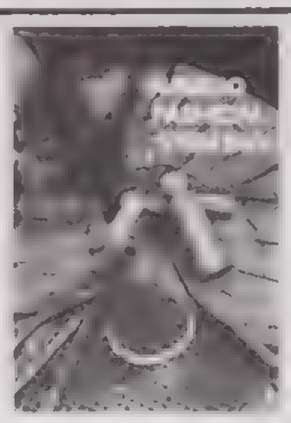

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MONEY

(Continued from page 94)

TAX-FREE BONDS MADE EASY

When the Washington Public Power Supply System ("Whoops," for short) defaulted last year on municipal bonds worth more than $2 billion, thousands of investors got burned. In spite of that, municipals are still one of the safest havens from federal (and sometimes state and local) income taxes, and they're getting even safer. After Whoops, more tax-exempt bond issuers began insuring their offerings; but generally these issues pay slightly less interest than uninsured bonds of comparable quality. As appealing as tax-free bonds sound, they're not for everyone. After bonds are issued, their prices bounce up and down with interest rates, so the investor who sells before a bond matures risks a big loss. On transactions under $25,000, commissions can be sizeable. And in order to reap the full benefit of the tax exemptions on municipals, you need to be in a fairly high tax bracket. One easy way for small investors to get into municipals is via *tax-exempt bond funds*. They offer portfolios of many bonds so your fate doesn't hang on a single issue; and, typically, you can sell your holdings at any time. The funds regularly trade pieces of their portfolios to try to boost investors' returns, recently about 9.5 percent. The total return is made up of tax-exempt income plus taxable capital gains (if prices rise), so you'll want to ask about the likely tax liability of any fund your broker might suggest. Bonds to avoid: those issued by utilities with nuclear-power plants under construction. Until state governments resolve how to guarantee the financing of nuclear projects, such bonds will be very risky, says David L. Lindsay, consultant at David L. Babson & Co., a Boston money-management firm.

DEDUCT YOUR HOME COMPUTER?

If you use your home computer to work for your employer, prepare taxes, or earn money investing or moonlighting, the machine can help cut your income taxes. How much will depend on how you use it.

"If 10 percent of the use is for deductible purposes, you can deduct 10 percent of the cost," says Robin Beran, senior manager in the tax department at Price Waterhouse, an accounting firm. He advises keeping a log of who uses the computer for what and for how long.

The rules for calculating the deductions (and maybe a 10 percent tax credit) hinge on several variables, so you'll have to quiz your accountant or check a good tax manual to get back the biggest possible byte of your Apple.

Pictured: Wool Separates by French designer Anne Marie Beretta
Modeled by Alex Rose, President, Alex Rose Productio
"I DON'T GO TO THE TOP FRENCH DESIGNERS.
THE TOP FRENCH DESIGNERS COME TO ME."

"In my 9-to-5 role as a film producer, I do a lot of running around.

So in my other role (you know, the one as a *real* person) I prefer to do as little chasing around as possible.

Which is precisely why I'm addicted to the Spiegel Catalog.

With Spiegel, I get the same French designers I'd find at a better boutique: Anne Marie Beretta, Azzedine Alaïa, Jean Charles de Castelbajac, Jean Claude de Luca. Over 200 designers in all.

But Spiegel sends them right to my home. Office. Anywhere. And if I change my mind about *anything*, they pick it up. Free.

Which leaves me the time to chase after bigger, better things—like Rover and Ripley here."

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Sweets Control

FOR SOME WOMEN, EATING SWEETS ADDS POUNDS. FOR OTHERS, IT ROBS NUTRIENTS. HERE, HOW TO EAT YOUR CAKE, AND HAVE IT, TOO...

BY LUCINDA MOORE, R.D.

"I know I shouldn't eat this, but it's too delicious to pass up." How many times have you said that as you sank your fork into dessert? Yet while you're eating it, you're imagining that by the time you've finished, this indulgence has turned itself into a pound of ugly body fat. Then you make a vow, the fourth in one week: "Next time, next time, I'm *not* going to eat that dessert!"

Take heart; you don't have to give up your favorite sweet, but what you do have to give up is the *habit*.

An occasional indulgence in sweets is harmless, both from the standpoint of causing a weight problem and any other health problem. It's when you acquire the habit of eating sweets *every day, two or three times a day,* or *a large amount every other day* that you're likely to face problems.

Sweets don't automatically turn into body fat; all calories—from *any* type of food—in excess of what your body needs for energy turn into fat. But sugary foods *are* high in calories; a pastry may contain 350 to 500 calories, almost as many as an entire meal.

Looking at it another way, you would have to walk for one hour at a fast pace, or go bike riding for an hour to burn up the calories in *one* helping of a dessert that it took just two to three minutes to eat.

Piling 350 to 500 calories on top of a full meal several times a week will almost certainly result in excess body weight. However, if you squeeze sweets in occasionally in smaller portions, or if you sometimes give up half a meal for a full portion, no harm is done—assuming that your calories from other foods are under control. This you can do even if you're trying to lose weight.

But worse than weight gain...

While most people worry about sweets causing weight gain, undernutrition is the problem in many weight-conscious people, particularly in young women who may eat a disproportionate amount of sweets daily and still remain slim. How do they do it? They give up good foods—bread, potatoes, pasta, rice, milk, cheese, etc.—in order to have sweets.

Frequently, the trade-off for this satisfaction is health problems, such as anemia, general lack of energy, even pimply skin and frequent and prolonged colds. Sugary foods have little or no nutritional value, and vitamin and mineral supplements won't correct the inadequacy.

Infants and small children show a clear preference for the sweet taste, and since a sweets habit is often formed early, parents would be wise to exercise prudence in serving and exposing their youngsters to sweets.

Many elderly people, too, crave and overindulge in sweets; and, of all age groups, they are least able to withstand an overload of sugar. Their energy output is smaller (lower basal metabolism and less physical activity), and the ability to absorb and metabolize nutrients is diminished. Therefore, the negative consequences—obesity, or poor nutrition, or both—are more quickly and severely felt.

Getting the sweets habit under control...

If sweets are a problem in your diet, you're likely to have more success solving it by using a gradual approach. If you really love sweets, promising to give up sweets sets you up for failure and a lot of guilt when you can't keep that promise.

- *Start by writing it down...each time* you eat something sweet. Review the list at the end of each day, at the end of one week: note how much and how many times sweets appeared in your diet.

- *Reduce your exposure to sweets* whenever and wherever possible. Don't keep sweets in the house, and ask relatives and friends to cooperate in this.

- *Buy the smallest possible amount:* a *single* ice-cream cone; a *single* Danish pastry. (If you are an ardent lover of sweets, you will probably eat all you buy.)

- *Relax.* An occasional relapse doesn't mean you're hopelessly hooked. If once in a while you overindulge, enjoy your dessert, forget it, and resist temptation the next time.

Keeping slim and healthy doesn't mean you have to give up sweets, but it does require your eating smaller amounts—infrequently. Those are the key words, *smaller amounts, infrequently.*

Lucinda Moore, R.D., *is a nutrition counselor on the staff of Lenox Hill Hospital in New York City.*

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The new Jacomo de Jacomo Refillable 5/6 oz. Eau de Toilette Travel Spray now $10. with any Jacomo de Jacomo purchase.

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Just one drop starts
to minimize the appearance of wrinkles.

Shiseido Facial Concentrates.

S. Lukens

Now, share a remarkable discovery from Japan. Scientifically formulated to help minimize the effects of skin ageing.

In Japan, there is a tradition of beauty. Now, Shiseido has taken that tradition to the threshold of the 21st Century with the latest in skincare technology: Shiseido Facial Concentrates.

It's "anti-ageing" skincare.

You know the signs. Fine lines and wrinkles around the eyes. Deep lines around the mouth. Dry, rough skin.

After years of research, Shiseido scientists have isolated the three major causes of premature skin ageing. Shiseido Facial Concentrates are formulated to help minimize the visible effects of all three causes with three key ingredients.

- **Skin cell renewal slows down.** ATP, an easily absorbed ingredient, encourages new skin cells to surface more quickly, as young skin does naturally. Your skin looks younger.
- **Skin loses its ability to retain moisture.** Hyaluronic Acid, a substance plentiful in infants' skin, promotes young-looking softness, tone and elasticity.
- **A surprising third cause: oxidation.** As skin ages, it becomes more susceptible to harmful external substances. The result is oxidation, literally the erosion of its youthful properties. An important third ingredient increases your skin's resistance to oxidation and its ability to resist dryness.

Gentle, yet effective.

With over 110 years of skincare experience, Shiseido is a Japanese beauty tradition itself. Shiseido Facial Concentrates, like all Shiseido products, are formulated to work effectively, yet gently, even on delicate skin. They feel light, absorb quickly, give your skin a sense of pleasure.

Start with your most noticeable area.

There are five Shiseido Facial Concentrates in all, including Shiseido Eye Wrinkle Cream Concentrate. It's a very special kind of care for the most visible—and most vulnerable—area of your skin. Smooth it on to help minimize fine lines and wrinkles where they begin.

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Macy's

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Between Us

How we vote—and why... women who made money ...sex vs. union label

By Lorraine Davis

IN HER OWN WORDS...

"Here's a sign of progress drawn from my own life: My daughter is now attending law school. When I was her age, I wanted to go into law, so I married a lawyer. There's a big difference."—*Sherrye Henry, NYC radio talk-show host, speaking at a Midlife Fair at Marymount Manhattan College*

"The key to success is knowing what you like to do, what you want to do and then getting educated and qualified to do it. . . . Your health can be greatly improved by simple things: good humor, a positive outlook on life are enormously helpful."—*Luella Klein, M.D., president of the American College of Obstetricians and Gynecologists and director of the maternal and infant-care project at Grady Hospital in Atlanta*

"Women need to play a role in politics at every level because we want to make sure that elected officials are responsive to our needs. . . . As a leader, you have to have compassion, risk yourself, put yourself on the line in new ways all the time."—*Sandra Feldman, executive director and secretary, United Federation of Teachers*

WOMEN VOTERS—WHAT'S THE DIFFERENCE?

Will women really make a difference in the 1984 elections, or is talk about gender-gapping and female V.P.s just . . . talk? In NYC, the top-level networkers of the Women's Forum invited two female pollsters—Barbara Farrah of The New York Times and Kathleen A. Frankovic of CBS News—and Ruth Mandel, who wrote "In the Running" (Ticknor & Fields) about women in politics, to talk about "Reality vs. Perception." Some facts:

- *"Where you stand depends on where you sit." At present, women sit outside the arenas of power; only 10 percent of all U.S. elected officials are women, only 4 percent of the members of Congress.*
- *Women vote differently from men at every level of income and education; even conservative women are more liberal than conservative men on social concerns.*
- *Women were surprised and offended by the failure of ERA, which in the legislatures of unratifying states was rejected by 40 percent more men than women.*
- *Prior to 1980, there was no great gender difference in party identification; since then, a feminist basis for votes for Democratic candidates has developed.*
- *In 1982, men voted for those who approved Reagan's economic policies when they, the men, were doing well; women disapproved of the policies because the country as a whole and women in particular were doing worse.*
- *Before 1982, the gender gap existed mostly among single people, with married women tending to vote as their husbands did; now the gap exists among married people.*

Asked whether women might actually be influencing their husbands' votes, Barbara Farrah answered that such evidence does not exist but that women have been shown to influence how their children vote, and that includes their sons.

OF GIRLS AND GAINS

That observable female tendency to shun high-risk investment situations paid off for some NYC high-school girls when they outstripped male competition in a city-wide stock-picking contest sponsored by Securities Industry Association (530 brokerage firms); the girls refused to buy "on margin" (credit) and chose shares in fields they understood: cosmetics and fashion, skipping the "hot" computer stocks that attracted the boys. The eleventh-grade six-girl team at Jamaica (Queens) High School, captained by Marietess Delgano, was given an imaginary $100,000 to "invest"; after six weeks, the Buffalo State College data-processing department reported their make-believe profit to be $1600.

For their "paper" win, the girls' prize was $20 each, breakfast at the New York Stock Exchange's private club, and a tour of the trading floor (where they were surprised at the relatively small number of women). The contest is part of a two-year five-school Academy of Finance program started with a real $100,000 donated by Shearson-American Express and matched by Board of Education funds and includes six-week paid summer internships on Wall Street.

A DAY IN JUNE...

FOR EXECUTIVES: June 8-9, Chicago, Third Annual National Conference of Women in Management at the Westin Hotel, with exhibit space for companies (for information, write or call: 5204 Fairmount, Downer's Grove IL 60515; 312/963-0134). . . . FOR LEADERS: June 12-14, George Washington University, "The Economics of National Security," The Third Annual Women's Leadership Conference by the nonpartisan Committee for National Security (2000 P Street, NW, Suite 515, Washington DC 20036; 202/833-3140). . . . FOR SCHOLARS: June 24-28, Douglass College, Rutgers University (New Brunswick NJ 08903; 201/932-9220), "Steering Our Course: Feminist Education in the '80s," Sixth Annual Conference of the National Women's Studies Association. . . . FOR FUTURE SCIENTISTS: June 24-August 17, Radcliffe Summer Program in Science, fourth such joint project for high-school women by Radcliffe College and Harvard Summer School; enrollees will also visit nearby scientific centers (Ten Garden Street, Cambridge MA; 617/495-8626). . . . FOR NOW AND FUTURE WRITERS: Sign-up time is now for July 27-August 3, "Aspects of Transformation II," Thirteenth Annual International Women's Writing Guild Conference at Skidmore College in Saratoga Springs NY; fifty workshops, readings, Yoga, kite-flying (P.O. Box 810, Gracie Station, NYC 10028; 212/737-7536).

NOT "ONE OF THE BOYS"

When a young woman who had
finished her union apprenticeship
turned down the presentation
of a journeyman's plaque
that read: "Brother Natalie Mazur
has successfully completed his
apprenticeship in the Ironworkers Union,
Local #377," fellow union members
in San Francisco asked if they
had spelled her name wrong.
"No," Ms. Mazur said, "my name's
just fine, but I'm not your brother."
Outspoken Natalie, during five years
of work on almost-all-male crews,
has even resorted to fending
off male pleas for help in finding
lost tools by wearing a button
that reads, "I'm not your mother."

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A world of flavor in an ultra light.

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Kings: 4 mg "tar," 0.3 mg nicotine – Kings Men: 3 mg "tar," 0.3 mg nicotine av. per cigarette, FTC Report Mar.'83.

Horoscope

By Maria Elise Crummere **June**

Your Gemini profile: Glamorous Geminis will be pleased to know that theirs is the sign of eternal youth. They are easily identified by their ready smiles, eager charm, and exuberant air of well-being. Forever students, inquisitive Geminis spend their time chasing unusual ideas, searching for new ways to enjoy life. They are easy to know but hard to hold. Generous, intelligent, and quixotic, they are always fascinating company

Gemini MAY 21-JUNE 21

You are in for an incredibly hectic yet potentially profitable time this month. Your ruler, Mercury the messenger, transits through three signs in thirty days. Do not let events overwhelm you—let your customary clear-sightedness be your guide. Hold off on any new ideas from the 1st to the 7th while your sign is in Taurus. At the full moon on the 13th, an unexpected element enters your routine, forcing you to make decisions that could be exceedingly beneficial. As your sign moves into Cancer on the 22nd, family happenings prove to your advantage.

Cancer
JUNE 22-JULY 22

The beginning of the month proves to be a good time to pick up those projects you've let slide. On the 4th you may run into problems getting the go-ahead for your new plans. Be persistent—your tenacity should serve you well. Take time out for a little frivolity on the 20th. The new moon on the 29th is the best time to tie loose ends.

Libra
SEPTEMBER 23-OCTOBER 22

The first half of the month your ruler, Venus, is in Gemini. In opposition is Uranus—the planet ruling disruption and separation. Your peace-making talents are tested to their utmost on all fronts. Now's the time to head for that deserted island resort you've read about. You can return safely on the 29th, when the new moon brings welcome serenity.

Leo
JULY 23-AUGUST 22

Until the 13th, your mood is unnaturally cantankerous and gloomy—you are at your most sensitive and need pampering. But on the 20th, vivacious Venus enters Cancer teasing you out of the doldrums with new friends, romantic adventures—just what gregarious Leo needs to improve her spirits.

Scorpio
OCTOBER 23-NOVEMBER 21

You enter a period of remarkable strength and security when your ruler, Mars, moves into powerful Scorpio this month. A most beneficial time to review all financial holdings, selecting investments that are well-managed and secure. Your instincts are unfailing. Relax, sit back, and watch your empire expand.

Virgo
AUGUST 23-SEPTEMBER 22

From the 8th to the 20th you will feel out of sync with those around you. On the 21st you discover reassuring information enabling you to reconcile a misunderstanding with a loved one. The 28th brings an old friend to cheer you, giving you much needed confidence. Let financial concerns wait till the new moon on the 29th, when you will be able to give them your full attention and turn a profit.

Sagittarius
NOVEMBER 22-DECEMBER 21

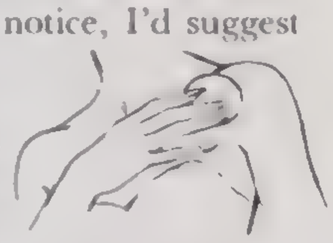
Your ruler, Jupiter, now in harmony with volatile Uranus, sets forth ambitious projects for you to carry out the first four days of this month. Initiate as many as possible. Concentrate all your efforts towards persuasive arguments to boost your plans and convince colleagues that you mean business. On the 29th, enter a tall, dark, etc., stranger who will prove an interesting diversion. *(Continued on page 110)*

Jaclyn Smith shows you how to have the Colorfast® Sun Burst Bronze look.

Sun Burst Bronzes—I think they're the most beautiful shades under the sun. And I love the soft, shimmery look of the colors, especially with a tan.

Pick the perfect bronze. I'm wearing Pink Bronze lipstick and nail enamel. If I had a deeper tan, I'd choose Sun Burst Bronze. And you'll love Bare Bronze Gloss. You can wear it over other colors to give your lips a sheer, shiny glaze. Or wear it alone, especially with white summer dresses, or with your "barer" looks.

Shimmer through summer. A tan is always beautiful, but if you want someone to really sit up and take notice, I'd suggest Colorfast Sun Shimmer Dust-on Bronzer. (A little dusting can go a long way.) It can add subtle, gleaming highlights to your cheekbones. Or to your temples. Or forehead. Or bare shoulders. Sometimes I even brush a little in my hair. It creates quite an effect.



The scent for summer. I never go anywhere without EPRIS,® my favorite fragrance. (And for summer, EPRIS spray cologne is so easy to take with you.) It's a most provocative fragrance for all your most provocative summer days and nights.

Max Factor makes your beauty come to life.

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As our storm battered sloop heeled perilously in the gathering winds off Tortolla, she clung tightly to me, hoarsely whispering that the warm, compelling scent of my Azzaro was giving her the courage to go on.

And we did go on. And on.

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Available at Neiman-Marcus and other fine stores.

HOROSCOPE

(Continued from page 109)

Capricorn
DECEMBER 22-JANUARY 19

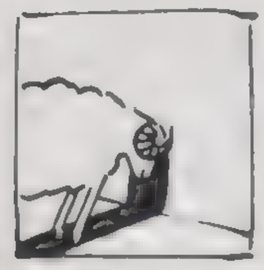
Luck-bearing Jupiter moves into your sign this month with promises of wealth, public acclaim, and physical well-being. You must have absolute faith that any endeavor you undertake will prove wise. These are the halcyon days the poets rave about. The best part is that Jupiter will remain in Capricorn for some time to come—your good fortune is here to stay!

Aquarius
JANUARY 20-FEBRUARY 18

You get romantic attention galore this month as your ruler, Uranus, enters Sagittarius, the sign of love. Your social life takes off. New friends clamor for attention—with you at the center of the melee. The full moon on the 13th, 14th, and 15th helps matters along beautifully. All you need to add is the Champagne and something wonderful to wear.

Pisces
FEBRUARY 19-MARCH 20

For the first time in years, your ruler, Neptune, enters the sign of Capricorn—a most desirable conjunction. You are in a state of euphoria this June. Now is a perfect time to take a trip you've dreamed about, and the more exotic the better. Embark on a new career or take up an outlandish hobby, try making a cheese soufflé—just so long as you break out of your routine.



Aries
MARCH 21-APRIL 19

Adventurous Aries seems to get nowhere fast this month. Your ruler, Mars, remains fixed in Saturn for most of this period, impeding progress. Best to contain your energies for a time. Concern with money matters proves a lucrative diversion from the 1st to the 7th, but remember to proceed with caution. On the 21st a surprising twist in your life prods you into taking a brave position. Act on your instincts on the 26th, expect good results.

Taurus
APRIL 20-MAY 20

Be prepared to be in a constant tizzy this month, as Venus, your ruler, is in Gemini, the sign of the unexpected, until the 20th. This dynamic combination could mean new directions, new choices in your life, and, at the very least, lots of invitations. Your only problem—how to be in three or four places at once. On the 27th, a surprising proposition may catch you off-guard—look for the unexpected gains it may contain and accept.

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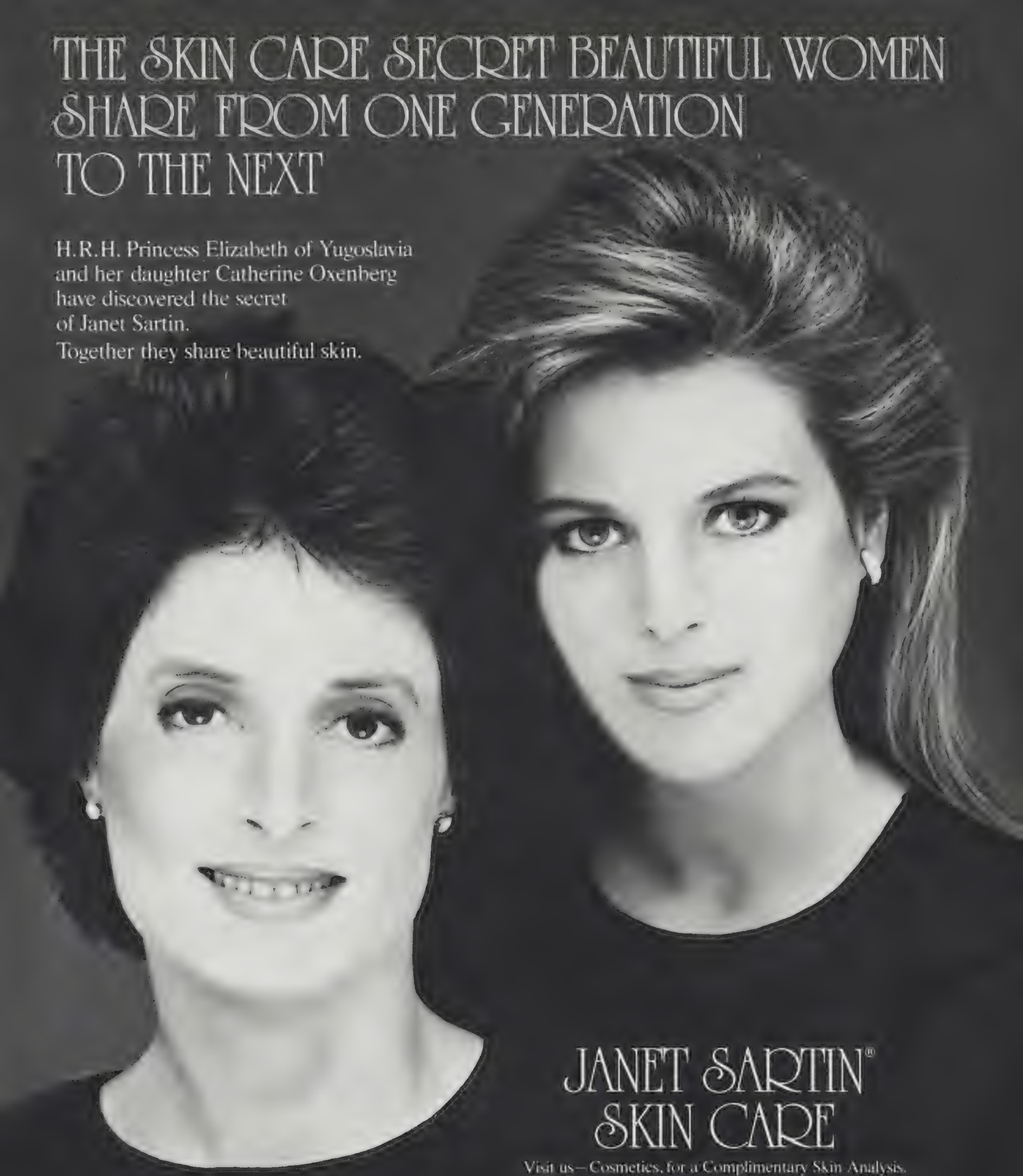

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Health

Smoother scars after surgery...cheers for "bouncing" babies...pet owners' guidelines ...high blood pressure: more accurate view

By Melva Weber

READ-IT-YOURSELF BLOOD PRESSURES

It's called an "office high" in the physician's magazine *Emergency Medicine*—the fact that some people's blood pressure goes up the minute they enter a doctor's office. The patient (usually a woman under fifty) will have a slightly elevated blood pressure between 90 and 104, and the doctor must decide whether this "mild hypertension" should be treated with drugs or if it's just a temporary nervous reaction.

In one study done by San Francisco cardiologist Dorothee Perloff, M.D., and associates, a majority of mildly hypertensive patients had significantly lower blood-pressure readings at home. Dr. Perloff thinks teaching patients to take their own blood pressure at home is the answer, particularly for people whose office readings are under 160/105. It can help the doctor to prescribe therapy and monitor the patient's response to medication; and it can both alert the patient to any changes that need medical attention and reassure her. Home monitoring may be important for patients under treatment for severe high blood pressure, too.

An example of a home blood-pressure monitoring device is the new Healthcheck digital blood-pressure monitor, made by Timex. It features an inflatable wrap-around cuff and a digital read-out. It retails for $70 or less. If you consider a home blood-pressure device, work with your doctor in choosing and using it.

PROTECTING YOUR PET—AND YOURSELF

Your pet animal could be hazardous to your health—medical authorities warn about serious diseases that can be transmitted to humans from animals, and suggest ways to reduce risks both to pets and owners.

Cases of bubonic and pneumonic plague contracted from pet cats were reported in The Journal of the American Medical Association. Fleas from infected wild animals can spread plague by biting people or their pets, or pets may acquire disease by eating an infected animal. A bite or scratch from the infected pet can transmit bubonic plague to its human owner, and the pneumonic form of plague can be contracted from an infected animal's breath. In a California case, a woman cuddled her sick cat and caught plague pneumonia. Both died. Investigators found there was an epizootic—epidemic among animals—of the disease among squirrels and chipmunks in the area. In Oregon, a young girl caught bubonic plague after being scratched by her cat, leading to evidence of a widespread outbreak in animals. And snake fanciers should be informed that a fairly popular species, the red-neck keelback, is not nonvenemous as is widely believed. Its bite, especially when there's a delay in detaching the snake from its victim, can cause dangerous decoagulation of the blood.

William T. Hubbert, D.V.M., of the United States Department of Agriculture, suggests that to protect themselves and their pets pet owners be sure their pets have all veterinary immunizations recommended in their area; relative risks vary in different regions. Immunization is not available, however, against the two plague infections; so pets should be protected from fleas as much as possible, and prevented from hunting or wandering outdoors. Local leash laws should be observed. People who develop symptoms of fever and malaise—especially following a scratch or bite or close contact with a cat—should seek medical help immediately.

PLANNED SURGERY: YOUR CHOICES

New option in plastic-surgery techniques: A Virginia plastic surgeon, Albert F. Borges, M.D., the author of a medical textbook on plastic surgery, has corrected many a thickened, bumpy surgical scar by rejoining the edges of the incision in a zigzag instead of a straight line to better follow the skin tension and to make the scar flatter and less conspicuous.

In cases where surgery is planned ahead, having the first incision in a zigzag pattern may make the corrective operation later unnecessary. Dr. Borges suggests that you ask your surgeon about this option if you're planning to have surgery—particularly an operation that involves a vertical incision on abdomen, breast, arm, or leg. Where indicated, a zigzag opening will result in a scar that's more flexible, functional, comfortable—as well as much less visible.

WEIGHING POUNDS AND "BOUNCES"

Fetal movements provide important clues about the condition of an unborn baby. When a fetus is unusually quiet or ceases any perceptible activity, medical investigation is in order to check for serious trouble. On the average, the fetus makes from twenty to twenty-five movements in an hour, reported William F. Rayburn, M.D., University of Michigan Medical School in Ann Arbor.

But what about the unborn baby that's so hyperactive it seems to be struggling? Is it giving signals of distress? Is excessive fetal activity as much a warning of trouble as excessive fetal immobility? Dr. Rayburn and his associates asked 931 pregnant women to keep daily records of the activity of their unborn babies, including strong kicks, stretching, and rolling over. Those averaging more than forty movements an hour were classed as hyperactive.

Forty-seven of the fetuses, or about one in twenty, were found excessively active. Of these, twenty-four were followed up for periods within eighteen months after birth. Results, Dr. Rayburn reported in *Emergency Medicine*, were cheering news. The hyperactive fetuses did well: tolerated the stresses of labor and the newborn period, and developed properly during observed follow-up times. Dr. Rayburn concludes that while having an overactive fetus isn't necessarily reassuring, it's also not a worrisome sign. The study provides a note of cheer for the mother who is carrying a super-bouncing little one.

SELF-EXAM FOR MEN

Just as breast self-exam (BSE) can greatly reduce risks of fatal breast cancer in women, testicular self-exam (TSE) is the way to combat cancer of the testes, most common cancer in men between fifteen and thirty-four years old. When detected and treated early, the most common testicular cancer, seminoma, has a survival rate for patients of nearly 100 percent.

The American Cancer Society (ACS) is promoting the male self-exam by publishing a leaflet, free at local ACS units, that explains how men can do the TSE, which takes only three minutes once a month. After a warm bath or shower when the skin of the scrotum is relaxed, each testical is rolled gently between thumb and fingers to search for any lump or nodule. Any abnormalities should be promptly reported to a doctor.

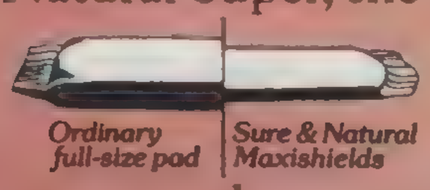
The leaflet also points out the increased risks of undescended or partially descended testicles and recommends treatment. Women who are conscientious about breast self-exams will want to see to it that the men in their lives also act to protect themselves by regular testicular self-exams.

"A thin pad for heavy days? Finally. Sure & Natural Super."

"I couldn't believe a thin pad would work for me on my heavy days," said Wendy Tilles.

But Sure & Natural Super Maxishields added extra super absorbent fibers to its super protection system. So even though the pad is thin, it still gives you super protection.

After Wendy tried Sure & Natural Super, she said, "I'm shocked! This thin pad gives me so much protection on my heavy days. I'll never go back to thick pads. Never!"



Wendy Tilles

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Women & Cars

By Lillian Borgeson

Preventing an accident: automobile features that could save your life

When you go shopping for a new car you can be pretty sure that the model you buy will give you and any other occupants a reasonably fair shake if there's an accident. Improving crashworthiness—the way a car treats its passengers in a collision—is the reason for mandatory safety belts, padded dashboards, collapsible steering columns, side-door reinforcement, and practically all the other federal safety requirements for automobiles. Those requirements apply to all cars sold in the U.S., and the equipment that fulfills them is built into every new car you'll see.

But crash *avoidance* is something else, yet the subject is not given nearly as much attention in discussions of car safety. Some states do require yearly inspections to ensure that your car is well maintained and safe to drive, but that's only after you've bought the car. If you want to buy a car with crash-prevention features—a car that not only can cope with a crash but help you to stay out of one to begin with—you're pretty much on your own. You have to use your own observations, look for the differences between makes and models, make your own judgments.

To come to astute conclusions, you should keep crash prevention in mind when you test drive a car you may want to buy. Look for the characteristics that can help you stay out of trouble—things like good brakes, responsive steering, and precise, predictable handling. Beyond that, suggests John D. Fobian, director of automotive engineering for the American Automobile Association, you should consider these small but important details:

- Look for cars that have amber turn-signal lenses at the rear rather than red ones. This usually means that the four-way emergency blinkers are wired separately from the brakes, says Fobian. When that's the case, you can brake for unexpected traffic situations ahead while simultaneously using your emergency blinkers to warn traffic approaching behind.
- Check the performance of windshield wipers and washers. Do the washers deliver enough solvent to the windshield? Do the wipers clear enough of the windshield to make both front fenders easily visible? If not, they won't give you the crash-avoidance competence you may need on slick pavement.
- How efficient are the headlights? "I think halogen headlights are a must," says the AAA's Fobian. Compared to standard headlights, halogen lights, which consist of a small quartz bulb containing halogen gas, produce a longer, stronger, more penetrating cone of illumination. Says Fobian: "The improved performance of halogen headlights, especially on the high beam, makes a notable difference in safety during night driving...and nighttime is when accidents happen."
- Does the car have a headlight-flasher switch? If so, you can use your headlights as an off-on warning signal to oncoming traffic—a helpful crash-avoidance feature.
- New tires are now rated for traction and for temperature resistance; these two ratings are molded into the rubber sidewall of the tire. When both of the letters you see there are "A" (rather than "B" or "C"), you know they'll give you the best help possible in a pinch.
- Never underestimate the importance of mirrors in your ability to maintain a safe cushion of space around your car. Be sure that the inside rearview mirror can be adjusted for your height and that it gives you a total view through the rear window. Check the outside mirrors too. The farther forward they're mounted, the less you'll have to turn your head and eyes—and the less you turn, the better.
- Because any critical situation demands concentration on the road ahead, your evaluation of crash-avoidance should include the arrangement and location of driver controls. "Turn signals, horn, headlight flashers, emergency-blinker switch, windshield wipers and washer, and cruise control all have to be operated while your attention is on the road ahead," Fobian points out. Ideally, you should be able to use these crucial crash-avoidance controls without taking even one hand all the way off the wheel.

Finally, there's the not-so-small detail of exterior color, which has a powerful effect on the ability of other drivers to see you and stay out of your way. Not long ago, Mercedes-Benz ran observer-perception tests on all the colors in its line and found that on a scale of one to one hundred, white scored best at eighty-eight and ivory came in next at seventy-seven (though both might be a problem in snow country). Light beige, dark yellow, and medium beige scored sixty-eight, fifty, and forty-six respectively; and dark blue and black were the losers at four and five. And hot fire-engine red? Well, it scored a chilly thirty-eight—a fact that's bound to discombobulate some buyers and practically all fire departments. ▽

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Q&A

Summer makeup... latest temporary haircolor...collagen: creams vs. injections

Q I love wearing neutral makeup shades but would like to add a little more color in summer. What's the newest way?

A The modern way to use bright makeup shades: "in dots and dashes, as isolated color spots," says makeup artist Linda Cantello.

"Start with neutrals—matte foundation, yellow-beige eye and lip colors—then add, say, a dot of hot pink or orange-yellow shadow at the outer corner of each eye, or just under the brow bone (a vivid orange: Christian Dior's Amber Eye Colouring Pencil). Or consider candy pink or apricot powder blush with no-color eyes and lips, or hot-pink lipstick (such as Estée Lauder's Pink Orchid Lipshine) applied just in the center of the lower lip *over* a brownish lip shade, keeping both colors creamy and matte. Choose one of these techniques and keep the rest of your makeup quiet, neutral-toned, with minimal shine."

To create the illusion of sun-bronzed skin, Cantello suggests a sweep of brick- or earth-toned powder across the bridge of the nose ("dot on a few freckles and smudge") and cheeks. On black skin, she likes the lift of clear pink or amber powder blusher (Chanel makes both). "Avoid purple-y or blue-mauve eye or lip colors, as these tend to rob skin of its natural warmth, especially when seen in clear summer sunlight."

Q I've never colored my hair and would like to give it a try. I keep hearing about Cellophanes temporary color. What is it? How long will it last?

A We took your question to John Sebastian, founder of Sebastian International, the makers of Cellophanes. He explained: "Cellophanes are non-peroxide, ammonia- and alcohol-free haircolors. Unlike peroxide-based, or permanent, haircolor, which changes the interior chemistry of the hair pigment cells, Cellophanes work only on the hair surface, temporarily coating each strand with color. This surface coating then 'fades off' over time."

What determines the degree of color intensity and its lasting power: how the Cellophanes are applied. For the most temporary results—i.e., color that will fade in about two weeks—a colorist will comb the product into wet hair, wait about ten minutes, then rinse it out. For color that is more intense and lasts four-to-six weeks, you'll need to sit under the heat of a hair dryer for up to twenty-five minutes to activate the color and help it bond to the hair. "In general, the longer the color is exposed to heat, the longer it will last. And the more porous or damaged hair is, the faster the color will take. Unlike some color, Cellophanes *can* be applied after a perm."

Will you need a touch-up? That depends on how far away from your natural haircolor you go (a major appeal of Cellophanes is their range of twenty-plus natural-looking shades including more vivid Black Orchid, Bordeaux, carroty Reddissimo as well as clear, for shine). Whether the color is applied all over your hair or, for less obvious grow-out, woven in-and-out as highlights, in any case, the sheen will lessen greatly after a few weeks.

Q I'm confused. What is the difference between collagen skin implants and the collagen used in beauty creams?

A The collagen molecule is the body's basic building block, found in human (and animal) skin, muscle, and bone. While the source for collagen used in both injections and creams is the same—i.e. bovine, or cow, tissue—their purpose and manufacturing processes are different.

"Zyderm collagen implants are meant to be injected into the skin, to plump up or fill in depressed scars or wrinkles. Because Zyderm is a medical device, it must be purified, manufactured, and delivered to the dermatologist or plastic surgeon following procedures approved by the FDA. The precise method of injecting the material into the skin is also crucial to achieving safe, effective results," said Bruce Pharriss, Ph.D., vice president of scientific affairs, Collagen Corporation.

Collagen used in moisturizers, on the other hand, is "intended for use only on top of the skin surface, to act as a temporary coating and give skin a smoother feel and appearance for hours, not years, as is the case with injectable collagen," explained Earle W. Brauer, M.D., vice president of medical affairs at Revlon.

"What makes collagen such an excellent skin care choice is its ability to bind water within the flat, dead surface cells of the skin, giving them more of a balloon-like shape and thereby masking tiny, fine dry lines. But no topical cream or lotion, no matter how effective, can lift a deep wrinkle or soften a scar in the way that collagen injected into the skin can." ▽

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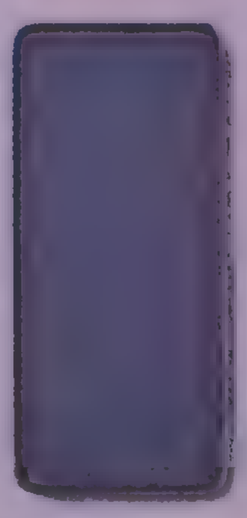

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Your Letters

Sam Shepard—"Write" stuff?

In reading Marsha Norman's article on Sam Shepard in your February issue, I was struck by one portion of the article, which in turn recalled a similar statement of another writer.

Of Shepard's plays, Norman says: "When Sam Shepard writes a crisis, there is no salvation and no end in sight. His people die for no reason, love without hope, and, it seems, survive to spite you. Like desert rats. . . . They claw and bite and drink the last drop of the other guy's water."

William Faulkner had something to say about these same values in his Nobel Prize acceptance speech thirty-four years ago: "Our tragedy today is a general and universal fear so long sustained by now that we can even bear it. . . . There is only the question: When will I be blown up? Because of this, the young man or woman writing today has forgotten the problems of the human heart in conflict with itself which alone can make good writing. . . . He must learn them again. . . . Until he does so, he labors under a curse. He writes not of love but of lust, of defeats in which nobody loses anything of value, of victories without hope and, worst of all, without pity or compassion. His griefs grieve on no universal bones, leaving no scars. He writes not of the heart but of the glands."

Mr. Faulkner pretty well summed up current American dramatic theater writing, especially a theater that is saturated with psychology and the interest-group mentality. Critics of the Off-Broadway scene are known for praising plays that flaunt ersatz profundity and psychological fireworks.

Perhaps Mr. Shepard avoids interviews because he does not know what he is talking about.

Glenn Quaid
Oklahoma City OK

Back surgery: further definition

I read with interest your February article on "Back Pain" and found it well researched and informative. However, I did find one discrepancy . . . You give the definition of a Laminectomy describing it as ". . . the classic surgical procedure for disc problems in which the ailing disk is removed and the vertebrae above and below are fused as a rigid unit." I consulted with Michael B. Mayor, M.D., Associate Professor of Clinical Surgery in Orthopedics at Dartmouth-Hitchcock Medical Center, and his response to my enquiry follows . . .

Dr. Mayor's definition: "Contrary to the assertion made, the classical surgical procedure for disk problems, laminectomy, involves the removal of a portion of the disk, usually the central jelly-like core, through an opening between the plates of bone that cover the spinal canal from behind. Fusion is not routinely done during laminectomy. Most patients can recover quite satisfactory motion between the vertebrae from which a part of the disk has been extracted and do not require further treatment, and certainly do not require intervertebral spinal fusion."

M. Joy McIntosh
Hanover, NH

Poetry—universal language?

I was delighted to read in a "Modern Alphabet" by Joan Juliet Buck [January, 1984] that poetry is "on the rise" as is translation. As this comes from Vogue—the most intelligent of all publications in this day and age, I feel that this news is straight from the horse's mouth. And it is good news. . . .

Let us all pause and remember that if we can now read Chinese poetry it is thanks to Arthur Waley (1889–1966) who died in utter poverty and isolation, and whose work of translation is a joy for us, forever. Remember also those who still add to the world's literary treasure when they work on a translation for which they are often paid little—or nothing. Thank you, Vogue.

Margaret Paroutaud
Monterey CA

Health benefits

I wanted to inform you of how much I enjoy reading your monthly article entitled "Health." I find it very informative and helpful. I especially enjoyed reading the article, "Dangers of Running on Empty," in the November, 1983 issue of Vogue. I have had some concern on this subject and your article answered many of my questions. I look forward to other articles in issues to come.

Heidi Salisbury
Exeter NH

Internationalism *redux*

Sources for items shown in our April issue were regrettably lost from the final pages. Here they are:

Page 336: Jasper Johns's painting "Three Flags": 50th Anniversary gift to Whitney Museum of American Art, NYC, by the Gilman Foundation, Inc., the Lauder Foundation, A. Alfred Taubman, an anonymous donor (and purchase).

Page 338: Ricardo Bofill's "The Temple House": Model from "Follies, Architecture for the Late Twentieth Century Landscape" at the Castelli Gallery.

Page 339: The chair, "First" available by special order; Artemide, Inc., U.S. agent for Memphis (212/980-0710). Roman glass perfume bottle, first century, available at Safani Gallery, NYC. Computer chip set, Model II/12 Upgrade for Radio Shack, NYC.

Page 342: The rug, "Arizona" available by special order; Artemide, Inc., U.S. agent for Memphis.

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BEAUTY NOW

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Worry-free hair... problem-free skin—attractiveness from a black woman's point of view

Beautiful (see *above*), talented (the winner of the "spokes-model" competition on TV's "Star Search"), twenty-five-year-old Tracey Ross has her acting/modeling career well on the move . . . and her hair under control. Like many active and successful women, she's found that salon treatments save time and virtually guarantee hair's attractiveness. "Until a few years ago I had long hair with no style, no shape. One day I said, 'What am I saving?' So I got a chin-length blunt cut. To keep its best length and shape, I get a relaxer every six weeks, then a trim a few days after that. If it's cut before I get a relaxer, my hair 'shrinks' up and I don't know what the length really is. Once a week, I have my hair washed, deep-conditioned, and blown dry at a salon. Then, the stylist bends it lightly at the bottom with a curling iron. The curl drops a little bit every day, but it's still slightly rounded for three or four days. All I do is comb my hair with a pick or a vent brush—they lift hair without pulling it. I don't use hair spray; I want my hair to move.

"At one point, I wouldn't have been able to go to a salon every week, but now that I can . . . the confidence it gives! My hair has never looked so good."

Idea: Sleep on a satin-cased pillow—satin's smooth surface reduces the friction that can catch the cuticle—and damage or break fragile black hair. It also helps to hold a curl or set.

Skin Strategy

"One of the biggest skin problems for women—black or white—is acne," said George R. Jordan, M.D., assistant clinical professor of dermatology at Mount Sinai Medical Center, NYC. "On white skin, a pimple turns red, and then the redness disappears. A blemish on black skin may turn dark, and the area may remain discolored after the inflammation disappears.

"While hormonal changes cause most breakouts," continued Dr. Jordan, "there's evidence that some cosmetics block the oil glands and cause pimples. Read cosmetics labels; avoiding oily ingredients like lanolin may help to reduce breakouts. Choose non-oil-based moisturizers and cleansers. It's surprising how much oil is contained in products labeled 'oil-free,' including blushers. To see just how oily a product is, put a little on unglazed paper. After twenty-four hours, hold it to the light. From the ring around the spot, you can get a good idea of how much oil it contains.

"We are also finding that certain ingredients in cosmetics can irritate skin in a similar way. If you break out within twenty-four hours of wearing a cosmetic, that's probably not acne; acne takes longer to develop. Instead, it may be a condition called folliculitis that generally goes away as soon as you stop using the offending cosmetic."—CONTRIBUTED BY AUDREY SMALTZ

PHYLLIS CUINGTON Hair by Adel n Isaac-King for John Atchison Salon, makeup by Alfonso Grundy for Audrey Smaltz Inv

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The surprise of chilled purée of stringbean soup in tureens from Tiffany & Co.; flowered cloth, Brunschwig & Fils; both, NYC

By Barbara Kafka

As the warm weather comes on, my robust appetite seems to dwindle; and it is easier to diet. I did promise myself that, this year at any rate, I would greet the summer svelte. It didn't happen. With new determination, I am turning to the experts. Moreover, it is probably time for me—along with the rest of America—to somewhat reform my eating habits. I will still splurge on a butterscotch sundae with homemade ice cream when I can find one and eat my heart out on as much foie gras and caviar as life will grant me. But the rest of the time, prudence must prevail.

Tomato fettuccine with basil cream and vegetables: setting from Wolfman-Gold & Good Co., NYC

Strangely enough, it is The Four Seasons restaurant, in New York City, that has taught me that healthful food need not be meager or a matter of cold water and raw greens. There, every day, Seppi Renggli, their brilliant chef, is producing extraordinary meals under the rubric "Spa Cuisine." These are not losing-weight meals, unless you restrict yourself to one course or are a very large man. What they are are healthful meals—no salt, a minimum of fat, and a perfect balance of all the essential and suggested nutrients. They are low in cholesterol. This makes the balancing act no mean feat as it virtually eliminates milk products, the glories of Western cooking. Working with charts as well as recipes, Seppi carefully devises his menus, which are then reviewed by a doctor and a nutritionist to make sure that the established goals are being met.

What are included are an array of spectacular vegetables, herb-rich sauces magically light and unctuous; impeccably fresh fish and wild birds, juicy, crisp, and fat-free. Each plate that arrives is a delight for the eyes and is satisfying even before the eating begins. On recent days, I have had a seafood pâté that had chunks of red lobster and pale fish trapped in an elegant pale-amber aspic. I have had baby lamb accompanied by yellow squash two inches in length, and grilled quail with a hint of pasta invisibly interspersed with white turnip and daikon radish. I have also had the extraordinary timbale of sole whose recipe The Four Seasons has shared with us (see page 134).

These light, Spa Cuisine meals have been very successful at The Four Seasons. Almost 20 percent of their customers eat them. At the before-theater time slot, almost 45 percent of the customers eat this lighter, healthier food. How wonderful to arrive at the opera and not fall asleep. It remains to be seen whether this kind of meal will be as successful in other restaurants. It is not an easy or casual thing to do well. It demands very fresh ingredients and superlative cooking—not easily duplicated.

The freshness of warm-weather produce permits me to develop my own healthful vegetable dishes. Additionally, they are bright with summer color. I can't claim that my meals are as meticulously nutritionally balanced as those at The Four Seasons, but I think you will eat well anyhow. The first of these dishes was developed for a new restaurant in New York City, The Gotham Bar and Grill.

When my own invention gives out, I seek guidance from books. This spring has brought an endless supply of diet books. Many, I think, have no more reason for being than a desire to make money from the seemingly inexhaustible wish of the American public to read about dieting. Clearly, people can't all be dieting all the time. In between, they must be hastening to put back the weight they lost in the last go around.

Two perfectly legitimate books have come out of two of America's great spas: La Costa and The Golden Door. They share certain techniques for *(Continued on page 134)*

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3. **A Display Prize of $5,000 will be awarded to the Grand Prize Winner if his or her entry contains the prize phrase which appears on the displays found at participating retailers.** You may obtain a copy of the phrase by writing to: Johnnie Walker Red Display Prize Phrase, P.O. Box 3573, Syosset, N.Y. 11775. Requests for the Prize Phrase must be received by June 30, 1984.
4. **In addition, a random drawing will be held to select consumers who will be called and asked a question about information contained on the Johnnie Walker Red Label.** 100 correct and eligible consumers will be awarded a First Prize cordless telephone. To obtain a Johnnie Walker Red Label by mail, follow the directions in Rule #1.
5. Grand Prize and First Prizes will be awarded and winners notified by mail. Bonus Prize and Display Prize will be awarded if correctly answered. Only one prize to a family or household. Prizes are non-transferable and no substitutions are allowed. Random drawings will be conducted by National Judging Institute, Inc., an independent judging organization whose decisions are final. The odds of winning will be determined by the number of correctly answered entries and phone call questions. Taxes, if any, are the responsibility of the individual winners. Winners may be asked to execute an affidavit of eligibility and release.
6. **Sweepstakes open to residents of the U.S. of legal drinking age in the state of their home residence as of May 1, 1984,** except employees and their families of Somerset Importers, Ltd., its affiliates, subsidiaries, licensed alcoholic beverage wholesalers and retailers, advertising and promotion agencies and their affiliates and subsidiaries. This offer is void in OH, PA, TX, UT, OK, and wherever prohibited or restricted, and subject to all federal, state, and local laws and regulations.
7. For a list of major prize winners, send a stamped, self-addressed envelope to: Johnnie Walker Red Winners List, P.O. Box 3594, Syosset, N.Y. 11775.

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(Print)
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Address _____

City _____

State _____ Zip _____

Phone Number _____
NO PURCHASE NECESSARY.

OMNIVORE RECIPES

(Continued from page 132)

making the hapless dieter happy. They serve a succession of small, visually exciting and vegetable-replete courses—all without added salt or sugar. La Costa, which is more permissive, sets up the menus in a flexible fashion. Each day has a choice of items in each menu category and you can choose whether you want to eat on an 800-calorie, 1000-calorie, or 1200-calorie-a-day plan. The Golden Door limits everybody to around 700 calories a day with one menu. Many more of their meals—in fact, a whole week's worth—are planned to be vegetarian.

Both of these books assume that you will cook. The *Golden Door Cookbook: The Greening of American Cuisine* by Deborah Szekely (published by Golden Door), charming and opinionated owner of the spa, and Michel Stroot, her chef, is a readable menu and recipe book filled with a rich variety of dishes from "Tecate Tostadas" with only 258 calories per serving to "Cantaloupe Sherbet" with only 96 calories per serving. There are good bread recipes and interesting, elegant recipes that are also simple enough to really work at home.

The *La Costa Diet & Exercise Book,* by R. Philip Smith, M.D. (Grosset & Dunlap), is a total approach to healthful and slimming living. As a salad nut, I know that salads are fine until you put on the dressing. This book would be worth the price of purchase for the salad dressings alone. Many are only 10 calories per tablespoon. At that rate, I can be happy and healthy. I may feel guilty about not getting to all the exercises; but, if I don't, it's not their fault.

Another diet book that presupposes that we will cook is the *Delicious Quick-Trim Diet* by Samm Sinclair Baker and Sylvia Schur (Villard Books). Again, there are lots of salads and no salt. This book, however, like The Four Season's "Spa Cuisine," pays much more attention to proper carbohydrate balance.

The nice thing about all these books is that they do not turn food into the enemy. The recipes are good and meant to be enjoyed. To my surprise, even the Pritikin-oriented *The Long Life Gourmet Cookbook* by Barry Herman (Simon and Schuster) is slanted toward good and interesting recipes although more doctrinaire in that it reduces fat and cholesterol along with calories and salt.

These recipes are good and meant to be enjoyed—and the best news: they don't turn food into the enemy

TIMBALE OF DOVER SOLE

four servings

8 fillets of sole, as small as possible (about 16 ounces total)
Juice of 1 lemon
White pepper
1 teaspoon olive oil
1 cup finely sliced leek, green only, blanched
1 large carrot, sliced into thin strips with peeler and kept in cold water
4 to 6 ounces buckwheat noodles, cooked and cooled
½ jalapeño pepper, seeded and chopped fine
1 tablespoon chopped fresh dill
1 ounce pine nuts, toasted
2 tablespoons sour cream

Garnish
4 medium-size ripe tomatoes, sliced thin
2 medium-size green bell peppers, peeled and cut into fine julienne
2 medium-size yellow bell peppers, peeled and cut into fine julienne
1 bunch 2-mamina (radish sprouts, available in supermarket), stems trimmed off

Sprinkle each fillet with a few drops of lemon juice and some white pepper. Set aside.

Rub insides of eight 4-ounce ramekins with oil. In bottom of each ramekin, place equal amount of sliced blanched leek. Arrange one slice of carrot in a ring along the sides of each ramekin. Repeat with the fillets of sole so that each fillet lies next *(Continued on page 136)*

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HERSHEY'S KISSES

OMNIVORE RECIPES

(Continued from page 134)

to each piece of carrot. In medium-size mixing bowl, combine noodles, jalapeño, dill, pine nuts, and sour cream. Divide noodle mixture between the ramekins and press down firmly. Wrap ramekins in non-heat-sensitive plastic wrap and steam for 10 minutes. Cool in wrap. Unmold.

To serve, spoon some Green Sauce (recipe, *below*) onto each of four dinner plates. Arrange two timbales on top of sauce on each plate. Garnish with tomato slices, julienned peppers, and 2-mamina.

GREEN SAUCE FOR TIMBALE OF DOVER SOLE

two cups

2 shallots (1 ounce each)
1 clove garlic, peeled
½ cup fresh parsley, blanched
½ cup spinach, well washed
½ cup 2-mamina, stems cut off
½ cup watercress, blanched
2 teaspoons prepared mustard, made without salt
Juice of 1 lemon
½ cup fish stock, made without salt
½ cup olive oil
¼ teaspoon black pepper
1 jalapeño pepper, seeded

Purée all ingredients in blender and strain.

TOMATO FETTUCCINE WITH BASIL CREAM AND FRESH VEGETABLES

four servings

Pasta
1½ cups all-purpose flour
¼ cup tomato paste
1 teaspoon salt
2 eggs

Basil Cream
2 cups heavy cream
¼ cup chopped fresh basil
2 tablespoons olive oil
Salt and freshly ground pepper

Vegetables
1 medium-size carrot, peeled, trimmed, cut into 2×⅛×⅛-inch julienne
1 cup trimmed, sliced mushrooms
¼ pound snow peas, trimmed
2 scallions, trimmed, slivered

Grated fresh Parmesan cheese
Freshly ground black pepper

Place 1¼ cups of flour, tomato paste, and salt in work bowl of food processor fitted with steel blade. Process till well mixed. With motor running, add eggs one at a time through feed tube. Process, adding remaining flour as needed, until a smooth, firm dough is formed. Transfer to a lightly floured board. Knead, adding more flour as necessary until dough is elastic and smooth. Wrap dough in plastic wrap. Let rest 20 minutes.

While dough is resting, place cream, basil, and olive oil in small saucepan and bring to a simmer. Simmer until reduced to 1½ cups. Add salt and pepper to taste. Set aside.

Divide pasta into 8 equal portions. Roll out each portion of dough to ⅛" or next-to-thinnest setting on pasta machine. Cut with machine or knife (roll loosely) into ½-inch wide fettuccine. Toss with 1 to 2 tablespoons flour to prevent the noodles from sticking together. Set aside.

Bring a large pot of salted water to a boil.

In a large skillet, heat basil cream to simmering. Add carrot and mushrooms. Simmer 3 minutes. Add snow peas and scallions. Simmer until snow peas are bright green, about 2 minutes.

While vegetables are simmering, cook fettuccine in large pot of boiling water until tender but firm, about 2 minutes. Drain well in a colander. Transfer to a serving platter.

Combine basil cream and vegetables and pour over pasta. Sprinkle with Parmesan cheese and freshly ground black pepper. Toss to mix.

CHILLED PURÉE OF STRING BEAN SOUP

six servings

A refreshing soup that takes advantage of more tender summer green beans. It may be necessary to thin soup with additional chicken stock and/or cream after refrigerating.

¼ cup salt, plus additional salt to taste
2¼ pounds string beans, trimmed
3 cups chicken stock
½ cup of olive oil
2 tablespoons lemon juice
1 cup heavy cream
1 small Kirby cucumber, trimmed, sliced thin

Bring large pot of cold water to boil. Add ¼ cup salt. Stir in string beans. Cover and continue to cook just until water returns to boiling. Boil until beans are tender but still bright green, about 4 minutes. Drain in colander and plunge into large bowl of cold water. Drain thoroughly.

Combine chicken stock, olive oil, and lemon juice in a pitcher or large measuring cup. Place half the string beans in work bowl of food processor fitted with metal blades. Process until finely chopped. With motor running, add half chicken-stock mixture. Process until beans are puréed. Pass purée through a fine sieve into large mixing bowl. Repeat with remaining string beans and chicken-stock mixture.

Beat heavy cream and salt to taste into soup. Chill in refrigerator. Adjust thickness, if necessary, and seasonings. Serve garnished with cucumber slices. ▽

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ENTERTAINING

The essence of luxury: simplicity that enriches the senses

By Moira Hodgson

the ultimate breakfast

The summer weekend—a rich mix of relaxing on a patch of grass in the sun, running around on a beach or court, and entertaining a harmony of houseguests—most often seems to revolve around the ritual of eating, the sigh of chairs as they are pulled toward the table to begin another wonderful meal. For a change of pace: set up breakfast trays the night before and, in the morning, let people wander in and congregate wherever they wish to, or disappear with their breakfasts: back to bed with the paper, out to the lawn, or even to the table.

For the newest look going this summer, combine the luxurious and the primitive. *Below:* The shine of the silver goblet (from Tiffany & Co.) is set off by the thicket of pattern on hand-dyed African material (Craft Caravan).

For what to serve: Freddie Bailey's jams from "Aunt Freddie's Pantry" (Clarkson Potter)—particularly the Quick Berry Preserves, which you can make the night before and put in individual pots—are mouth-watering enough to make you want to go to bed early just so you can wake up and slather some on her warm buttermilk biscuits or pecan corn muffins.

Informal by Design

A new, free spirit is emerging from the elaborate, highly controlled entertaining style of past seasons. It's a spare and underdesigned look, a simplicity—a balance between elements—that's especially delightful in the summer.

Abbie Zabar, an artist and passionate herb gardener, sets a table that is coolly elegant. "I don't think entertaining should be pompous," she says. Zabar's decorations are plain: herbs in clay pots, strawberry plants, primroses, pansies, and small antique lead birds her husband bought in England. "I like the look of green on a table and wildflowers."

Abbie Zabar (top right) and her "underdesigned" table (above): antique lead birds roost amongst wildflowers

The clay pots—rare flowerpots from England, Italy, and France—are each slightly different in hue, according to the earth from which they were made. Abbie Zabar grows the herbs on her terrace in Manhattan and in Nantucket, where she and her husband Eli (they own E.A.T. food stores in NYC, which she designed) have created an Elizabethan herb garden complete with lavender bushes, sweet woodruff, rosemary.

The white table is set with Wedgwood hotel china ("White shows the food best") and white linen napkins that she has embroidered with a pine-tree motif. The combining of silver knives and forks with wooden utensils is not eccentric. "It's functional: You don't eat caviar with silver because silver makes caviar taste metallic. You use wood or bone. Also, I love the feeling of a soft goat's cheese against a wooden knife."

Before going to the table she might serve wine and squares of puff pastry filled with eggplant Provençale. Eli Zabar does the cooking: asparagus with lemon-butter sauce, pork chops with sage or plain chicken grilled outside on the terrace, followed by green salad and goat cheese, served with a chilled sweetish white wine. For dessert, Eli makes lemon or fruit tarts, the latter dusted with powdered sugar and served with Sabayon sauce, or a rich chocolate cake with raspberries. "I'd give up the whole meal for that," says Mrs. Zabar. After dinner, she serves homemade herb tea, cookies and truffles, or strawberries dipped in chocolate. Spare? To some people maybe, but it doesn't sound as though anyone is going hungry.

Photos, above right: JENNIFER BAUMANN, bottom: JEFF McNAMARA

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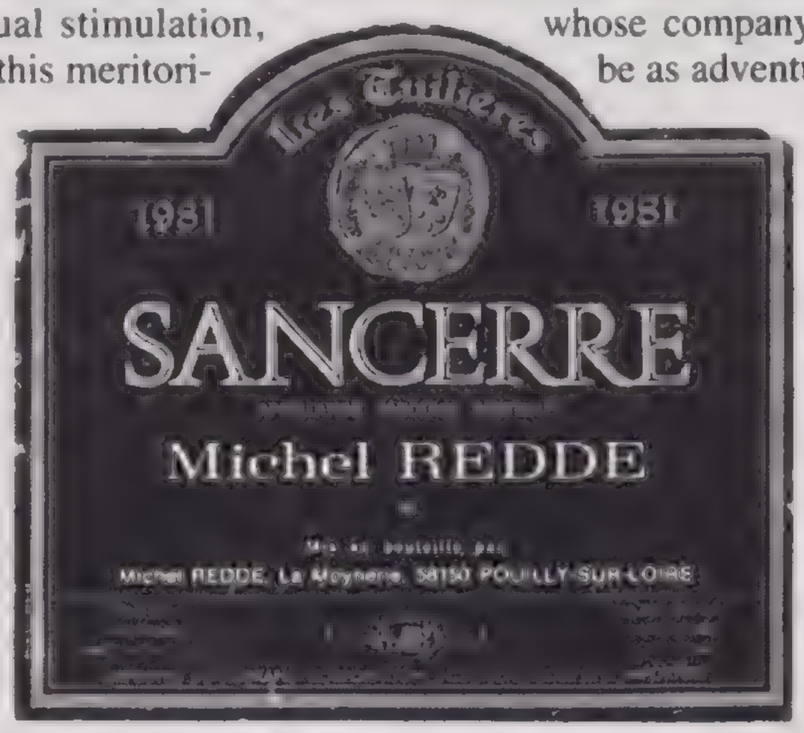
THE BEST OF Wines

Crisp summer whites—coolly tempting, affordable pleasures

By Martin Gersh

Having arbitrarily set a boundary of $10 in price for all the white table wines that I shall discuss and recommend here, I take considerable pleasure in reporting that at the present time one can find an impressive number of delightfully complex, delicious, and useful examples that fall comfortably within it.

Because I myself have derived such intense excitement, intellectual stimulation, and satisfaction from this meritorious international collection, I urge my fellow red-wine devotees to put aside—for the moment at least—all those negative perceptions that a white wine's color and its lower temperature requirements may possibly engender. Should you be able to do so, I am reasonably convinced many of you will find the experience of getting to know these wines as rewarding as I did.



Today, most white wines are vinified in a manner that appears to produce a startlingly rapid life cycle—which nevertheless gives to the best ones a brilliant moment of full glory, if you can but catch it in time. By and large, I view these thirty whites as bottles that are now or will fairly soon be at their best state of drinkability, especially if properly aerated. Therefore I suggest that you pay careful attention to the time spans given below for their best consumption, as it always is my strongest wish that you should never drink any wine at a point when its decline has already set in.

As for what foods to serve with them: in addition to using the many varieties of fish in whose company they reign supreme, be as adventurous as possible, particularly with the most vigorous and formidable of the lot. Just as I frequently serve a fine red Burgundy with fish, it has long been my practice to unite favorite white wines with meat and fowl dishes customarily associated with red wines alone. And I must say that these marriages, for the most part, have worked quite well—though in the end, enjoyable and even memorable as a white wine may be with imaginatively seasoned steak tartare or crisp roast duck, I probably still would prefer both accompanied by a red wine most of the time. But after all, part of the great fun of wine drinking is discovering these things for yourself.

RECOMMENDATIONS

France

Sancerre 1981, Les Tuilières (Michel Redde) Immense—demonstrating powerful thrust, perhaps even a little blunt in its manner, this is a memorable, very fruity, strong-backboned Sauvignon Blanc from Sancerre in the upper Loire. Vintage rating: Good. Best drinking: for the next 1½-2 years. Aeration: Refrigerate for 3 hours, then aerate 45 minutes-1 hour. $9-$10. (*Note:* Always recork wines after aeration and between all pourings to prevent fading.)

Macon Villages 1982 (Bouchard Père & Fils) Noticeably astringent in its citrus-like fruit component—a forceful, tasty Chardonnay of moderate body and high tonality. Vintage rating: Very Good. Best drinking: for the next 1½ years. Aeration: Refrigerate for 3¼ hours, then aerate 45 minutes-1¼ hours. $6.75-$7.50.

Macon Villages 1982 (Remy-Pannier) Possessing beguiling citrusy fruitiness, medium size, and high taste tonality, this is an understated, thoughtful, extremely lovable Chardonnay. Vintage rating: Very Good. Best drinking: for the next 1-1½ years. Aeration: Refrigerate for 2½ hours, then aerate 20-30 minutes. $3.50-$4.50.

Valbon (Bouchard Père & Fils) An especially good, serviceable white wine that shows vivid animation, full body, and pronounced muscularity along with a well-defined bitter-lemon fruit constituent. Vintage rating: None. Best drinking: for the next year. Aeration: Refrigerate for 3 hours, then aerate 40-50 minutes. $3.50-$4.

Pouilly Fumé 1981, Cuvée Lafayette (Remy-Pannier) An audacious and thoroughly satisfying Loire Valley Sauvignon Blanc of great merit—firmly knit, moderate-to-large in scale, with an exceptionally long-lasting second taste. Vintage rating: Good. Best drinking: for the next 1-1½ years. Aeration: Refrigerate for 2½ hours, then aerate 25-35 minutes. $6.50-$7.50.

Chablis Premier Cru 1981, Vaillons (A. Regnard & Fils) Massive, well integrated, splendidly fruity and agreeably tart—a most imposing Chardonnay from Chablis. Vintage rating: Good. Best drinking: for the next 1½-2 years. Aeration: Refrigerate for 3 hours, then aerate 45 minutes-1 hour. $9-$10.

Beaujolais Blanc Jadot 1982, Le Bienvenu (Louis Jadot) Sauvignon Blanc in style, with a penetrating grapefruit-like taste aspect, this white wine of impressive size and satiny texture from Burgundy's Beaujolais district is vibrant and intriguing. Vintage Rating: Very Good. Best drinking: for the next 1-1½ years. Aeration: Refrigerate for 2½ hours, then aerate 20-30 minutes. $7.50-$8.50.

Bourgogne Aligoté Bouzeron 1982, Ancien Domaine Carnot (Bouchard Père & Fils) Blatantly flavorsome, just about as big as a white wine can be—a dynamic Burgundy made from the Aligoté grape, packing a tremendous wallop but at the same time curiously urbane. Vintage rating: Good. Best drinking: for the next 1-1½ years. Aeration: Refrigerate for 3 hours, then aerate 1-1¼ hours. $4.75-$5.25.

Germany

Deidesheimer Paradiesgarten Riesling Kabinett 1982 (Bassermann-Jordan) Made from the Riesling grape, slightly sweet yet subtly tart in its concentrated lemony fruitiness—a discreet and distinctive white table wine. Vintage rating: Fair. Best drinking: for the next 1-1½ years. Aeration: Refrigerate for 2¼ hours, then aerate 10-15 minutes. $7-$8.

U.S.A.

Stonegate Sauvignon Blanc 1982 From Napa Valley, California, this grand, large-scaled, oily-textured white wine in the manner of a fine Graves such as Château Malartic-Lagravière features an outspoken lemony flavor element heightened by a faintly perceptible sweet finish. Vintage rating: Very Good. Best drinking: for the next 2 years. Aeration: Refrigerate for 3 hours, then aerate 40-50 minutes. $7-$8.

Chalk Hill Winery Sauvignon Blanc 1982 Very nice, indeed, surprisingly subtle and quiet-spoken—an attractive, moderate- to large-bodied Sonoma County, California, wine with a pretty lime-like fruit component. Vintage rating: Very Good. Best drinking: for the next 1-1½ years Aeration: Refrigerate for 2¼ hours, then aerate 10-20 minutes. $6-$7.

Robert Pepi Sauvignon Blanc 1982 Reminiscent of a robust Loire Valley Pouilly Fumé, this is an earthy, assertive, highly commendable Napa Valley wine of pleasing size and middle tonality revealing a pungent grapefruit-like flavor aspect. Vintage rating: Very Good. Best drinking: for the next 1½-2 years. Aeration: Refrigerate for 3 hours, then aerate 40-50 minutes. $7.50-$8.50.

Sterling Vineyards Sauvignon Blanc 1982 Currently needing at least an hour's aeration before its beautiful taste characteristics develop to their fullest degree, this is a very fine, delicately ferny, moderate-bodied, distinctly stylish white wine from Napa Valley. Vintage rating: Very Good. Best drinking: for the next 2-2½ years. *(Continued on page 144)*

WHITE TABLE WINES

(Continued from page 143)

Aeration: Refrigerate for 3¼ hours, then aerate 1-1¼ hours. $9-$10.

Souverain Fumé Blanc 1982 Big, ebullient, well balanced, with an engaging hint of grapefruit in its flavor—an admirable California North Coast wine created from 100 percent Sauvignon Blanc grapes. Vintage rating: Very Good. Best drinking: for the next 1-1½ years. Aeration: Refrigerate for 2½ hours, then aerate 15-25 minutes. $5.50-$6.50.

Clinton Vineyards Seyval Blanc 1982 Sauvignon Blanc in style but produced wholly from Seyval Blanc grapes grown in the Hudson River region of New York State, this is a flowery, sophisticated, large-bodied wine whose finish is more than a little sweet—though quite appropriately balanced by lemony overtones. Vintage rating: Very Great. Best drinking: for the next 1-1½ years. Aeration: Refrigerate for 2¼ hours, then aerate 10-20 minutes. $4.50-$5.

Callaway Chenin Blanc 1982 A distinguished, finely wrought wine of substantial size from Riverside County in the South Coastal region of California—its quiet, pleasantly tart fruitiness marked by just the merest suggestion of sweetness. Vintage rating: Very Good. Best drinking: for the next 1-1½ years. Aeration: Refrigerate for 2½ hours, then aerate 15-25 minutes. $5.50-$6.50.

Chalk Hill Winery Chardonnay 1982 Slightly piquant, with a very commendable, opulent, long-lasting citrusy fruit presence—a truly praiseworthy, moderate-to-large-bodied California Chardonnay. Vintage rating: Very Good. Best drinking: for the next 1½-2 years. Aeration: Refrigerate for 3¼ hours, then aerate 1-1¼ hours. $7-$8.

Geyser Peak Chardonnay 1982 An estimable bottle from Sonoma County—gentle, mellow, exhibiting considerable delicacy and tangerine-scented taste nuances. Vintage rating: Very Good. Best drinking: for the next 1-1½ years. Aeration: Refrigerate for 2½ hours, then aerate 25-35 minutes. $5.75-$6.75.

Geyser Peak Fumé Blanc 1982 Characterized by intense pear-like varietal fruitiness, this is a well-made, moderately large-bodied, exceedingly attractive Sauvignon Blanc from Sonoma's Alexander Valley. Vintage rating: Very Good. Best drinking: for the next 1-1½ years. Aeration: Refrigerate for 2¾ hours, then aerate 30-45 minutes. $5-$6.

Simi Chardonnay 1981 Most appealing and delightful—a tightly knit California Chardonnay of good size displaying a rich Cranshaw melon-like flavor element further enhanced by a long-lingering second taste. Vintage rating: Good. Best drinking: for the next 1-1½ years. Aeration: Refrigerate for 2¾ hours, then aerate 25-45 minutes. $9-$10.

Vichon Chevrier Blanc 1981 Interestingly composed of 50 percent each of Semillon (Chevrier) and Sauvignon Blanc grapes, Vichon Chevrier Blanc 1981 is an eminently likable, rather classy Napa Valley white wine that shows generous body and impressive fruitiness. Vintage rating: Very Good. Best drinking: for the next year. Aeration: Refrigerate for 2¼ hours, then aerate 5-10 minutes. $9-$10.

The Monterey Vineyard Fumé Blanc 1981 From San Luis Obispo County, California, a lively, emphatically fruity, cohesive, ample-bodied wine with a long-enduring aftertaste—terrific in every way. Vintage rating: Very Good. Best drinking: for the next 1-1½ years. Aeration: Refrigerate for 2½ hours, then aerate 25-35 minutes. $4-$5.

Landmark Chardonnay 1980 Really outstanding—a beautifully balanced, truly alluring Alexander Valley Chardonnay of important size with slight but pleasing astringency and delectable honeydew melon-like fruitiness. Vintage rating: Very Great. Best drinking: for the next year. Aeration: Refrigerate for 2¼ hours, then aerate 10-15 minutes. $9-$10.

Spain

Olarra Blanco Seco 1980 (Bodegas Olarra) Featuring a reserved though persistent, somewhat tangy fruit component, this is a laudable, well-made white Rioja of pleasant scale and middle tonality. Vintage rating: Fair to Good. Best drinking: for the next 6 months-1 year. Aeration: Refrigerate for 2½ hours, then aerate 10-20 minutes. $4-$5.

Rueda 1982 (Marqués de Riscal) A complex, uncommonly good white wine from the province of Vallodolid—smooth-textured, medium-bodied, displaying a vigorous lime-like taste element. Vintage rating: Very Good. Best drinking: for the next 1-1½ years. Aeration: Refrigerate for 3 hours, then aerate 45 minutes-1 hour. $2.50-$3.

Italy

Prima Vera (Villa Banfi) Outspokenly citrusy though surprisingly delicate, Prima Vera is a very nice white wine of moderate body available in capacious 1.5 liter bottles—low-caloried, "light" in alcohol (just 9 percent), it is inexpensive to boot. Best drinking: for the next 3-6 months. Aeration: Refrigerate for 2 hours; no aeration required. $4-$4.50.

Cortese di Gavi 1982 (Granduca) Bold and monumental, revealing concentrated, rather herbal fruitiness with an arresting, faintly bitter aftertaste—a rewarding and provocative Piedmontese wine. Vintage rating: Excellent. Best drinking: for the next 1-1½ years. Aeration: Refrigerate for 2¾ hours, then aerate 30-45 minutes. $6.50-$7.50.

Torre di Giano 1981 (Lungarotti) Lovely, spirited, and perfumed, of small-to-moderate size and high tonality, with excellent balance and fruit, Torre di Giano 1981 is as fetching and graceful as Teresa Lungarotti herself. Vintage rating: Very Good. Best drinking: for the next year. Aeration: Refrigerate for 2¼ hours, then aerate 10-15 minutes. $7-$8.

Bianco del Beato 1981 (Fattoria dei Barbi) A dynamic, fascinating, well-constructed white table wine produced in Tuscany from Trebbiano and Malvasia grapes but totally Sauvignon Blanc in feeling, adorned by a lemon-tinged flavor component—quite marvelous. Vintage rating: Very Good. Best drinking: for the next 1½-2 years Aeration: Refrigerate for 2¾ hours, then aerate 30-45 minutes. $5.50-$6.50.

Chardonnay di Miralduolo 1982 (Lungarotti) An Umbrian wine of imposing scale—compact, vivacious, utterly charming, with most ingratiating Chardonnay varietal fruitiness as well as a notably long-sustained second taste. Vintage rating: Very Good. Best drinking: for the next year. Aeration: Refrigerate for 2¼ hours, then aerate 10-15 minutes. $8-$9. ▽

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Zyderm Collagen is not for everyone. Zyderm Collagen treatments are contraindicated for: people who have a reaction to the required skin test or who have previously had a hypersensitivity response to Zyderm Collagen; people with a history of autoimmune diseases or anaphylactoid reactions; and people who are hypersensitive to lidocaine.

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All medical procedures require caution. Any injection involves an inherent risk of infection. Your doctor will, of course, act to minimize this risk.

Also, he or she will take care to avoid laceration of or injection into blood vessels. With certain substances that are injected into the head or neck area (e.g., local anesthetics and steroids), there is a remote possibility that accidental placement of the needle into a blood vessel could result in eye problems. Such an incident has occurred once in an estimated 400,000 treatment injections of Zyderm Collagen, resulting in partial loss of vision in one eye.

Your doctor will take special care when injecting Zyderm Collagen around the eyes and lips, due to the thinness of the skin in these areas.

Finally, your physician will monitor the amount of Zyderm Collagen you receive, as there is a limit to the amount that may be used.

Extra care is required for certain people. Zyderm Collagen is used cautiously in people with histories of atopic or allergic reactions to other substances: its use has been associated with allergic hypersensitivity reactions, especially in patients who have such histories.

Zyderm Collagen is also used with caution in people who are receiving immunosuppressive therapy.

Treatment is deferred in people with active inflammatory skin conditions (eruptions such as cysts, pimples, rashes and hives), or with infections, until the condition has been controlled.

Also, the safety of treatment during pregnancy or treatment of infants and children has not been established.

Possible reactions to treatment. An understanding of the safety of Zyderm Collagen is based on five years of clinical data (from 1978 to the present); safety beyond that time period is not known. Ongoing research, however, will continue to provide such information.

A small number of people (approximately one in one hundred treated patients) experience adverse reactions to Zyderm Collagen. Most are of an immune nature and consist of redness, swelling, firmness and/or itching at injection sites. About half of these reactions occur during treatment despite a response-free skin test; the other half develop when the response to the skin test is not noticed or reported. While most of these reactions last between two weeks and four months, they have occasionally lasted longer.

In addition, fewer than one in one thousand treated patients develop a recurrence of an outbreak of herpes simplex or an infection at an injection site.

Systemic complaints (nausea, rash, muscle achiness, headaches, dizziness or difficulty in breathing) are reported by fewer than three in ten thousand treated patients.

Fewer than one in ten thousand treated patients experience scab formation at isolated treatment sites, as a result of apparent small vessel laceration. This scab formation can result in scarring.

Approximately one in one hundred treated patients experiences brief episodes of treatment-associated reactions, including mild swelling and bruising at treatment sites. These episodes usually last only a few hours or days and have not been shown to interfere with the success of treatment with Zyderm Collagen.

Consult your doctor. Ask your physician about Zyderm Collagen treatments. He or she can best evaluate the appropriateness of treatment for you, and answer any additional questions you may have.

1/84

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One other thing. Zyderm Collagen treatments will not replace a face-lift because each procedure is performed for a different reason. A face-lift surgically removes sagging skin, whereas Zyderm Collagen fills in lines. Zyderm Collagen is often used, however, to fine-tune the results of a face-lift.

Like your own collagen, Zyderm Collagen doesn't last forever. Over time, improvement gradually fades because your skin will continue to age.

Of course, when you see the results after completion of treatment (an average of two to three office visits), you'll want to maintain the smooth contour of your skin—with just a simple visit to the doctor for a touch-up (generally within two years of the initial treatment).

Depending on the number of visits required, the initial series of treatments can cost as little as $300 to $500. Touch-ups, if desired, are considerably less.

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Collagen Corporation, 2500 Faber Place, Palo Alto, California 94303

3/84

Books in Brief

It's a month for Lincoln's dreams, Lizzie's axe, and Arbus's nightmares . . . some Tibetan introspection . . . Interview: a wild new woman in American fiction . . . more

Diane and Allan Arbus, from a 1951 article, "I Love You Because"

VOYEUR TO A DECADE

Diane Arbus—the Demons and Angels That Drove Her

BY KAY LARSON

Diane Arbus was both a brilliant photographer and one of those figures on whom an era pivots. Her flash-flattened portraits of dwarfs and freaks, and normal people acting like freaks, materialized in the mid-'sixties like hobgoblins of the Vietnam years—symptoms of the irritation of the soul. A magazine editor with whom she worked recalls that "she stripped away everything to the thing itself. It seemed apocalyptic." But an immersion in the bizarre was not without cost. In 1971, ten years into her mature career, cut down by hepatitis and by her anxieties about standing alone as a woman, she slit her wrists in her bathtub.

The loss was monumental; yet it has gone oddly unremarked. You would think that Arbus would be a perfect subject for a book: more than most photographers, she tore down the boundaries between her art and her self. But the unnerving power of her photographs is not easy to reconcile with the image of a slim, giggly woman who adored her daughters and tried to be a good wife. Patricia Bosworth has not quite joined the unjoinable; someone with a deeper understanding of Arbus's work might have come closer. If **Diane Arbus** (Knopf) is not the ideal biography, however, it is the first, and it's welcome.

Bosworth is not very analytical, but she's an excellent reporter, and she succeeds in tracking down the public Arbus. Diane grew up in Manhattan, a pampered, lonely rich kid. She and her brother, the Pulitzer-winning poet Howard Nemerov, were left to entertain themselves while their father ran the chain of family department stores (and visited his women friends) and their mother did her nails.

When Diane met Allan Arbus at age fourteen, lightning struck. She married him as soon as legally possible; they became famous fashion photographers. Her devotion to him was intense; he seems to have supplied the father-companion she so desperately wanted. She claimed he taught her photography, though the training was probably two-way. Ten years later, when Allan drifted out of her life, her shock took a classic pattern. The loss of her strong-man mentor set her free to photograph on her own, for art's sake; she was left nearly crucified with anxiety.

The anxiety wasn't so bad in the beginning. Arbus once said, "I was born way up the ladder of middle-class respectability, and I've been clambering down as fast as I could ever since." She hung around Hubert's Freak Museum to watch Professor Leroy Heckler feed the stars of his flea circus on his bare forearm. She discovered Eddie Carmel, the eight-foot, 495-pound Jewish giant whom she followed home one night from the subway. "Diane was fascinated by weirdos," says a friend. "Not just by their weirdness but by their *commitment* to weirdness."

To get her photographs, she invaded the air rights of her subjects—backing them against walls, waiting for the mask to drop. Germaine Greer describes the experience as "tyranny." Arbus thought of it as a seduction, though her sitters probably felt it more as a rape. Walker Evans wrote, "There may be something naïve about her work if there is anything naïve about the devil."

The candor in Arbus's best works is extreme—almost a force of nature. The radical honesty of her photographs makes the extraordinary seem perfectly obvious and makes the ordinary seem nightmarish. To reach such a state of nearly supernatural clarity, Arbus had to become a photographer without pity. Most of us will ourselves *to stop looking*, in order to deny that there is pain in what we might see. Arbus thrust herself into the middle of the pain, and willed herself to accept it, because that was the only way *to see*—and to see as God must, unflinchingly, when He looks over the curious things He has wrought.

Bosworth can't grasp the nature of Arbus's task, so the book *(Continued on page 151)*

Kay Larson *is the art critic for "New York."*

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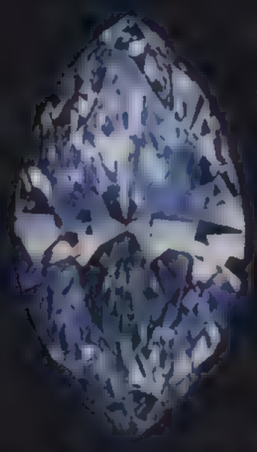

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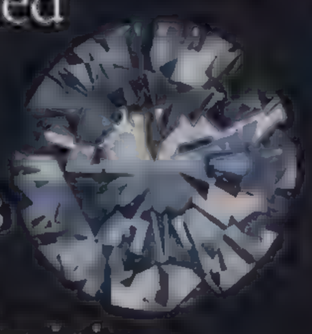

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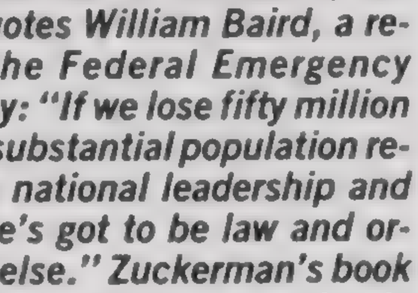
Books in VOGUE

(Continued from page 146) ends in a chaos of misery; at least the misery is thoroughly described. Arbus's sympathies lay almost entirely with her subjects; there was little left for herself. The more she took from her freaks, the more she felt compelled, apparently, to offer her body in exchange. This primal female contract drained the last of her strength.

Because she couldn't separate her self and her art, the photographs accreted a terrible power, and the photographer wilted. Sex began to obsess her; perhaps she had begun to realize she could never repay the primal debt. She observed, "Somebody once defined horror for me as the relationship between sex and death"; if so, one can imagine what her last years were like. That supernatural rapport with those other lives was achieved at the expense of her own protective structures. Finally, she went over the edge, but before she did, she left her heart and bones in her work.



After an exchange of nuclear weapons between the United States and the Soviet Union, death will be at least as certain as ever. And so will taxes—if certain government planners have their way. Assuming the going currency is powdered milk or flashlight batteries, whatever remains of the IRS will face an interesting monetary problem.

In The Day After World War III (Viking), a kind of old general's almanac of nifty facts about nuclear warfare and civil defense, Edward Zuckerman quotes William Baird, a retired member of the Federal Emergency Management Agency: "If we lose fifty million people there'll be a substantial population remaining that needs national leadership and direction. . . . There's got to be law and order and everything else." Zuckerman's book details how our government plans to maintain leadership and direction (and representative taxation) after the big one falls. It's a titillating read for fans of black humor and/or complex bureaucracies.

How, for instance, does one negotiate an end to a nuclear war if the Kremlin and its masters have gone ka-blooey? Would a weakened U.S. then have to defend itself against plunder-happy Canadians? As the Reagan Administration (and, yes, others before it) has made clear by its talk of "limited" and "survivable" nuclear conflicts, planning and prosecuting a modern war has become far more complex than simply pushing the big red button and lettin' 'em fly. It's more than unthinkable: it's a logistical nightmare.

—BRUCE HANDY

MONA ANKRUM

VIDAL'S LINCOLN

The Man of Truth, from the Master of "False Biography"

BY NANCY MILFORD

Here is a Lincoln who, from the first pages of this book, is marked to be murdered. He enters Washington like a thief, "wearing a soft slouch hat pulled over his eyes. . . . In his left hand he clutched a leather gripsack containing, no doubt, the tools of his sinister trade."

What he carries is the draft of his first inaugural address. He has grown a beard, glossy and black. And his left eye, the eye of the dreamer, which Gore Vidal calls "the curiously lidded left eye—like a frog's—was half shut, always a sign that its owner was either deep in thought or mortally tired." Here is a Lincoln who suffers from constipation, who eats little but apples, sleeps poorly, and endures prophetic dreams.

In the afterword to **Lincoln** (Random House), Vidal asks, "How much of *Lincoln* is true? How much made up?" An urgent question, a crafty answer: "I have introduced fewer invented figures in *Lincoln* than I did in *Burr* and *1876*. All of the principal characters really existed, and they said and did pretty much what I have them saying and doing. As for Lincoln and the other historical figures, I have reconstructed them from letters, journals, newspapers, diaries, etc. Occasionally, I have done some moving around."

We would expect no less of Citizen Vidal who, as a historian, is, after all, an amateur—the root of which is to love. But why he has chosen the false biography as a mode and what the difference is between his work and the historical novel he nowhere tells us. Let me guess. He is slyer and more playful than a biographer; he is freer than a historian. He wants his way with Lincoln. For there is no more consummate politician in American history than the Tycoon, the Ancient, Father Abraham: "There was nothing that Lincoln ever left to chance if he could help it. He was a master of guiding public opinion either directly, through a set speech to a living audience or indirectly, through an uncanny sense of how to use the press to his own ends. He was also the first politician to understand the importance and the influence of photography."

Vidal's characterizations are superb; he never falters: the portly, bald Salmon P. Chase, who will scheme always to be President himself and will end up Lincoln's Secretary of the Treasury. Vidal captures him: his lisp, his quotations from St. Paul in his own behalf, his penchant for holograph signatures, and his beautiful, ambitious daughter, Kate, who truly loves only her father. He deals "not

Charlestown, Illinois, 1983

GEORGE ICE FROM LINCOLN RUTGERS UNIVERSITY PRESS

in politics but morals. But morals paid poorly. Chase could not remember a time when he had not been as anxious about money as he had been serene about moral issues."

But it will be Chase who invents a monetary system complete with paper money, called greenbacks, with his own face on the one-dollar bills. And it will be the rich, tiny, spoilt Boy-Governor William Sprague who will in the end buy Kate Chase for his wife and pay her father's bills, thereby delivering them to a destiny neither holy nor moral. (Mr. Vidal has read James very closely, indeed.)

And I cannot think of a book written by a man about a period of carnage where there is so little violence on the page. We are never permitted to be at Shiloh, Bull Run, Gettysburg, or Vicksburg but are always, as Lincoln was, removed from the fighting. It is the political Lincoln that Vidal is after and whom he understands. When the young Governor Sprague asks Chase, " 'What is *habeas corpus*?' " we are all in for a lesson not simply in the Latin definition of the phrase or the 1679 English Habeas Corpus Act, or even in Lincoln's explanation of just how and why he has suspended that most fundamental of our legal rights. We are in the hands of a masterly writer of prose, and he is leading us through the dark mines of American history.

On April 13, 1865, Lincoln was dreaming his own death. The following morning, his Cabinet met; and the President, turning to General Grant, asked for news of Sherman: "You see, before every great event in the war, I have had the same exact most peculiar dream. I am on a singular—an indescribable vessel, moving rapidly toward an indefinite shore—and I am oarless, and drifting."

He is assured that the war is at last won, his dream meaningless. But Lincoln's dreams were never without meaning. The rest is history, which will be written and rewritten as long as there are memory and law and dreams.

Nancy Milford, *the author of "Zelda," is currently completing a biography of Edna St. Vincent Millay.*

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Books in VOGUE

SUCH DEVOTED SISTERS...

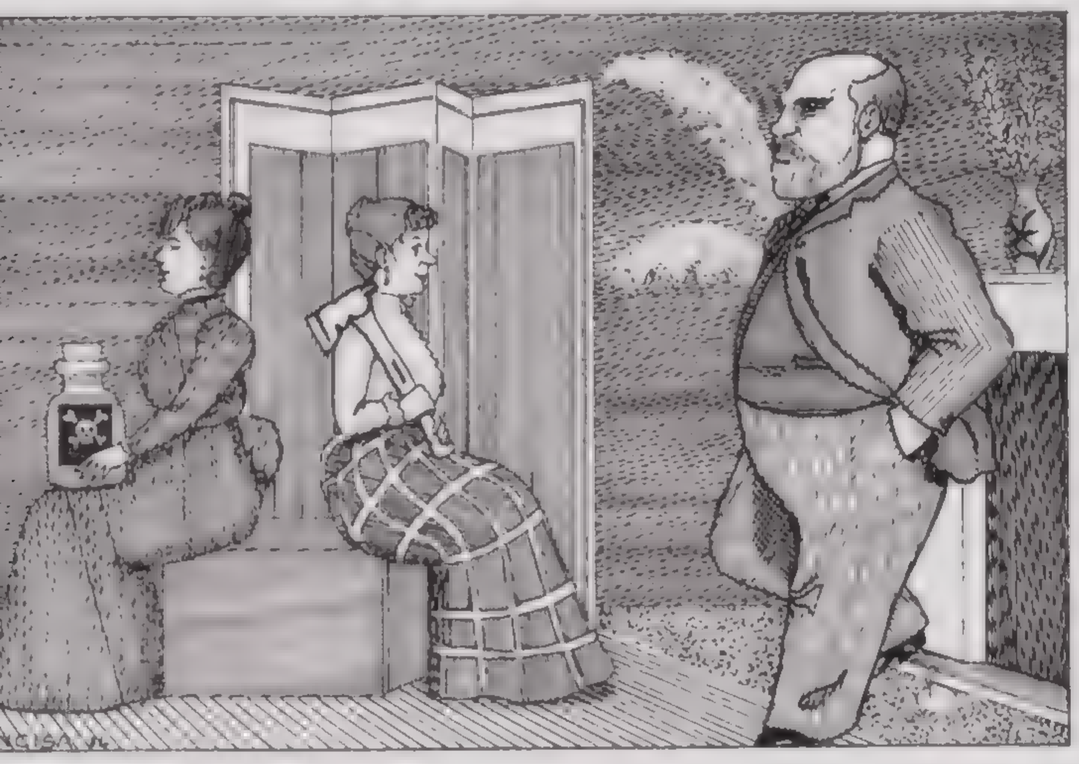
Lizzie Borden Took an Axe, or Did Her Sis Give 40 Whacks?

BY ANN JONES

For nearly a century Lizzie Borden has enjoyed the peculiar distinction of being America's foremost female murderer; her story still fascinates. Almost everyone knows that "Lizzie Borden took an axe and gave her mother forty whacks." In fact, the first victim was her stepmother (the second was her father), the weapon was a hatchet, and the whacks numbered nineteen. (Father got ten.) Generations of writers—beginning with the reporters who covered the case in 1892—have embroidered every detail of the story, unable to accept the plain dark fabric of parricide.

In truth, it's not a pretty story. Lizzie, a stolid thirty-two-year-old cooped up in a narrow, dingy house with her father (miserly Andrew Jackson Borden), a frumpy stepmother, a dowdy older sister, and an Irish servant, simply "went off" one very hot August morning and bludgeoned her stepmother. Then, when he came home an hour-and-a-half later and lay down for a nap, she did in her father. It's the time lapse that troubles. It suggests that while Lizzie may have struck down her stepmother (whom she never liked) in a sudden passionate fury, she then must have planned to kill her father. She lay in wait.

That a well brought-up "girl" should become the cold-blooded killer of her own father, whom all the laws of man and nature commanded her to honor, was simply unthinkable. (Stepmothers were dispensable, and old Mrs. Borden's murder was barely mentioned at the trial; but in an age that highly valued patriarchs, murdering father was not just a sin, it was subversion of the social order.) As Lizzie's defense attorney, a former governor of Massachusetts, put it: "That would be a condition of things so contrary to all that our human life has taught us that our hearts and feelings revolt at the conception."



MONICA INCISA

Indeed, the jurors, as well as the judges in the case—all of whom had daughters about Lizzie's age—found the conception so revolting that they acquitted her, despite overwhelming evidence of her guilt. Lizzie, ostracized by the townspeople of Fall River, collected her inheritance, bought a fine house, lived out a comfortable if rather isolated life, and left most of her substantial legacy to the Animal Rescue League.

But Lizzie Borden dies hard. She has been revived in dozens of essays and books, several plays, an opera, a ballet (by Agnes DeMille), many radio programs, a TV movie, and most recently, as a lusty lesbian in Evan Hunter's laughably salacious novel, *Lizzie* (Arbor House). And since later generations found the conception of patricide equally disturbing, most of these revisions pin the murders on somebody else: Uncle John Morse (a houseguest at the time), the Irish servant Bridget Sullivan, a farm laborer, a mutinous seaman. The most bizarre version charges Andrew Borden, deranged by "male menopause," with murdering his wife and himself—though how a person commits suicide by hitting himself in the face ten times with a hatchet defies imagination.

Spading up **Lizzie** (Random House) one more time, Frank Spiering offers another theory not quite so peculiar but certainly farfetched. He settles on sister Emma as the killer, though history provides ample evidence that she was out of town. The motive was money; the intention, to hasten Andrew Borden's death before he could make a new will favoring his wife.

Lizzie was trying to poison her father and stepmother when Emma, the really vicious sister, "snuck" back from her vacation—a three-hour buggy ride, as Spiering figures it—bringing an efficient axe. Naturally Lizzie, who wasn't having much luck with arsenic, backed her up, binding the sisters in guilty complicity—until Lizzie "fell in love" with an actress, and Emma left town for good.

Since Spiering indiscriminately rummaged past accounts—some historically accurate, some wild fabrications—nothing much in *Lizzie* is new or, as Spiering claims, previously "unrevealed." His "startling solution," however, is his own, and although it is pure speculation, without basis in fact, it speaks volumes—not about Lizzie or the era in which she lived (for Spiering has little sense of history)—but about the assumptions of our own day. In 1893, at Lizzie's trial, the reluctant prosecutor said: "It is hard to *conceive* that woman can be guilty of crime." Today the notion is so easy to conceive that Spiering, and his readers, can imagine not one woman but two in the same family plotting independently to do in their parents for the family fortune. How times have changed.

Ann Jones *wrote "Women Who Kill."*

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Books in VOGUE

INTERVIEW: MARY ROBISON

JAMES ROBISON

She Was Bad and Wild; Now She Saves Herself for Writing

BY MONA SIMPSON

"Honest," says an exasperated father of an anorectic girl, "I don't get it. I mean, I don't see why we aren't happier and why we can't all *get a little sleep around here."*

Throughout Mary Robison's three highly regarded books—a novel, *Oh,* and two collections of short stories, *Days* and the more recent *An Amateur's Guide to the Night*—the style is simple, telegraphic, super-real. She writes about people who, despite intelligence, dignity, and even kindness, are caught in the cracks of our society. They say "all right" and "okay" to almost anything; they are a generation for whom disappointment, particularly in themselves, no longer surprises.

Mary Robison herself looks like someone caught between generations. She wears classic high-heeled boots, jewelry, and some makeup; but her clothes are loose, earth-toned—as if her sense of style was first formed in the 'sixties. And though she is thirty-five, she could pass for a graduate student at Harvard, where she teaches creative writing.

For someone who writes and talks with colloquial diction (words like "duh" and "gushy-gummy" appear in her stories), Mary Robison's voice is surprisingly controlled. She speaks in full sentences: several times, after stopping to laugh at a joke or to drag on her cigarette, she effortlessly picked up the clause she had left hanging seconds before.

Mona Simpson: *The flyjacket of your first book, "Days," mentions that you were a sixteen-year-old runaway . . .*
Mary Robison: I traveled, let's say, without permission. I kind of look on those years, the 'sixties, the way maybe a drunk with a hangover looks on the antics of the night before. I'm embarrassed. First, I traveled to Florida. I was going to find and speak with Jack Kerouac before he died. The authorities there disapproved of my habit of sleeping on the beach and suggested, rather strongly, that I head home. The next time I ran away, it was to San Francisco. A lot of my friends were also going, making the pilgrimage; it was the Haight-Ashbury, '67 or something like that. I was starving to death and I made that "Whoops, made the wrong turn, can I come home now" phone call and got my pop to wire me a ticket.

MS: *And then what, college?*
MR: No, I was, oh, you can imagine . . . I fell in and out of marriage; I had children. I was bad and wild and had to be kept sedated a good deal of the time. Now, my oldest daughter, who's fifteen, lives with her father. The thirteen-year-old lives with me. And that's fine.

They're both gorgeous and teenaged. Last summer they bleached each other's hair, pierced each other's ears, were sluts. No, I'm just kidding. They probably smoked cigarettes and drank Budweiser and whatall. I think those decisions or mistakes you make at fourteen aren't so damaging. Those aren't the pivotal years they seem when you're there.

MS: *I'd like to talk a bit about the progression and changes in your three books . . .*
MR: How good of you to be aware of all of them. That makes you and my mom.

MS: *How autobiographical is your fiction?*
MR: It's pretty much whole-cloth invention. I'm afraid of autobiography and fond of my family. I'm not ready to write about them really.

MS: *Raymond Carver writes twenty to thirty drafts of a story. Do you do that many?*
MR: Easily that many, and even after twenty versions, I may not have one that is worth seeing. So . . . I write every day. But I had to learn to do that. I was a binge writer. I would write for three weeks. I was falling asleep at the typewriter, forgetting to eat and forgetting to say hello or do my laundry. Then there would be three months of guilt, of no writing, of nothing, because I had to wait for inspiration or whatever external force to take over.

I went to a shrink for that, and he put me on a schedule—first five minutes a day and then ten and then up to an hour. Now I'm at about two hours. It was behavior modification or something. I did not believe I could force myself into the creative mode. And he had me do exercises: write on a train, write during a party, write with a headache. And I found out that I could. The thing that was hardest for me to believe was that the quality was the same.

It was such a relief: one can always find an hour. But I don't have any more than this quota of moments I've described. I advise my students to be very selfish about their creative moments. Don't squander them on phone calls or postcards or being clever or brilliant.

MS: *Your writing is very funny; are you?*
MR: I'm a very distracted person, and I am lost a lot of the time. *(Continued on page 158)*

Mona Simpson *is a fiction writer and a senior editor of the "Paris Review."*

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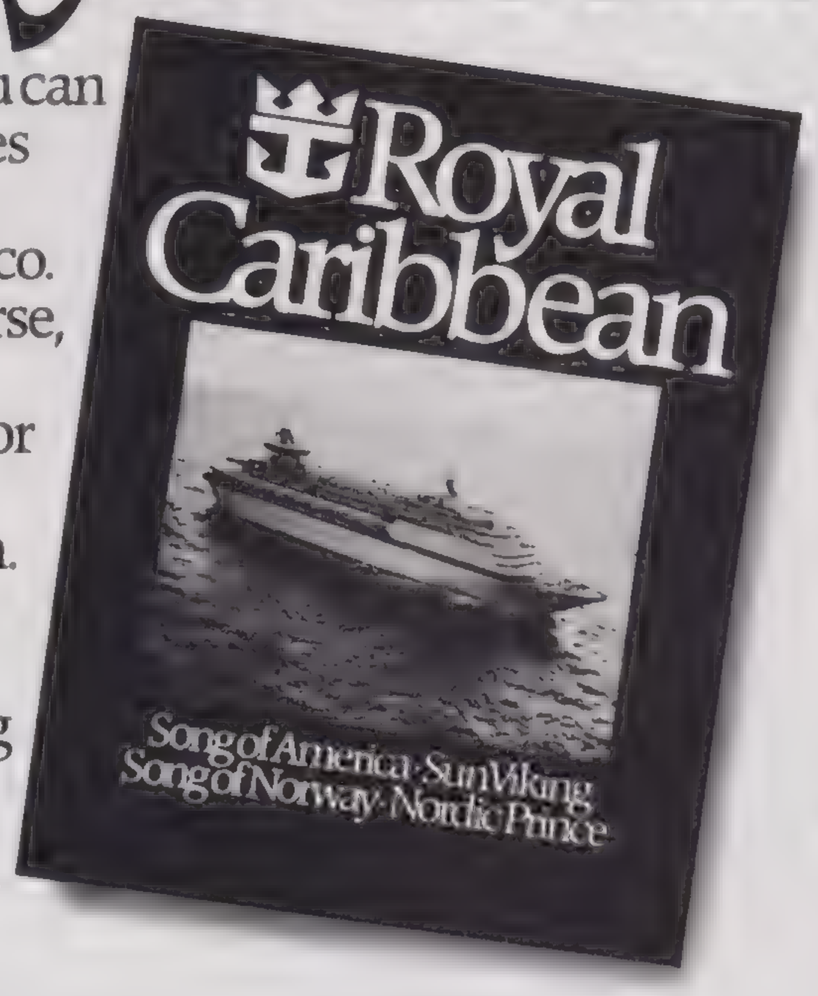

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Books in VOGUE

(Continued from page 156)

And that's maybe funny for a few minutes; but after a while it's very tiring, trying, and not funny. I take anti-depressants, but I'm not real cheery.

MS: *Has your attitude changed toward your characters as you've written these books?*

MR: That's an interesting question because it's something I thought about a lot this summer. I had about five short stories going and I was bored. Into the second paragraph, I was bored with the writing. And I realized that I had developed my own clichés and that I was doing writing that was easy for me to do and doing characters with whom I would not really want to keep company, who were easy to see through and easy for me to condescend to and who were these big kids. So I was not really stretching myself, and I made a conscious decision that I'd start moving with a smarter set.

As for the novel that I'm about a third of the way into, this time I want to leave those characters content or at least with their dukes up, ready, not devastated, not dispirited.

MS: *What effect do you hope your writing will have on the world?*

MR: Well, a lot of my best memories have been from things I've read. I'd like to make some important memories for readers. ▽

His Holiness, the Dalai Lama, at an early age

John Avedon has written warmly and extremely well about the amazingly versatile Tibetan culture and people from the 'thirties until the present day. Through scholarly and affectionate historical detail, he gathers for the reader the mystery and integrity of this ancient culture, in which life is not antiseptic and rational only. The great esthetic, emotional, and poetic realities that are no longer explicit in our own modern lives are felt here, along with details of Avedon's trips, conversations, politics.

Throughout In Exile from the Land of Snows (Knopf), the suffering, resilience, resourcefulness, patience, courage, and tolerant compassion of the Tibetan people and their culture is felt in the private person and the religious and social personae of His Holiness, the present Dalai Lama, Tenzin Gyatso.—RICHARD BAKER, second abbot of the San Francisco Zen Center

VOGUE, June, 1984

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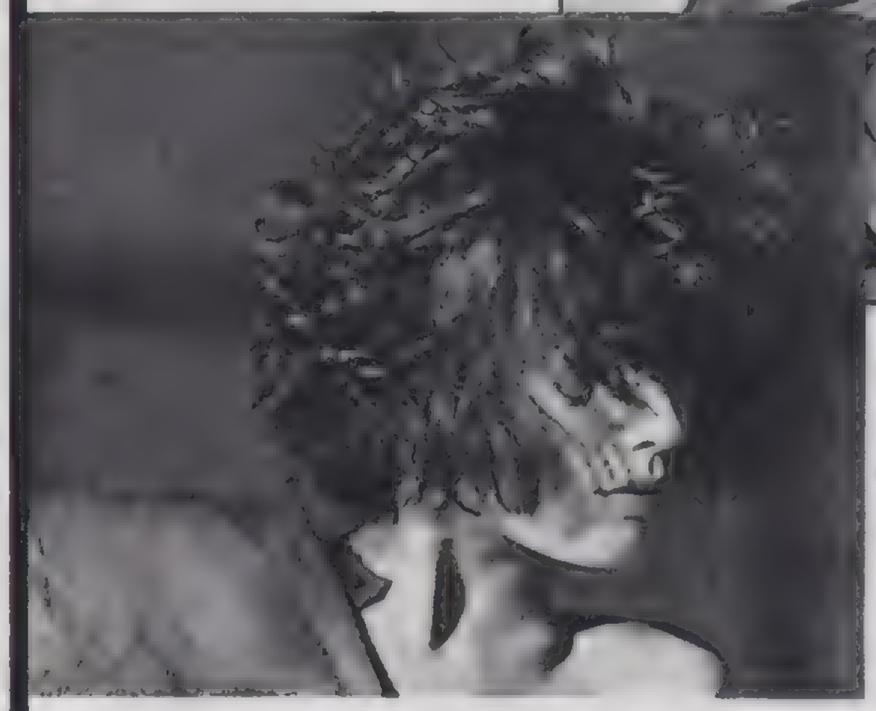

Strong new hair direction: forward, onto the face, either in wispy bangs or—for women who dare—literally covering one cheek, fringing the eyes, as in the cut, above, by Gad Cohen of NYC's La Coupe salon. Adding to hair's texture here: a "vertical wave perm" at the back of the head only, created by Louis Licari.

New: cuts that change direction, can be brushed up/forward/back and down . . .

Geared to how a woman thinks and lives in summer: hair that's cut to follow its natural texture, "to move with the wind and fall back into place," says hair stylist Hamid, who notes, too, that the diffuse layering and softer, rounder shape of the cut *above* (seen later in this issue) signals the subtle changes we'll see in hair this fall.

A technique more and more stylists are using to support hair with this kind of fullness and upward lift: finger-teasing—applying a light gel or hairspray first, rubbing sections of hair between the fingers and lifting them into place to air-dry.

Essential, too, to "balance" a look like this, with hair brushed up, away from the head: stronger cheek color—often the only makeup you'll need—and brows tweezed not so much to change their shape as to clean away stray hairs (perfect for this type of precision-tweezing: The Slant by Tweezerman).

ARTHUR ELGORT

FRONTLINE NEWS What women want now: real-life haircuts/salon attitudes. Signs of the times: the "non-salon" appeal of Parisian Bruno Dessange's new NYC outpost, drawing such celebs as Racquel Welch, scores of working women (his layered style, right)... At Le Tiercé, cuts are as efficient, as polished as the NYC office-building locale...One of the creators of no-fuss hair, Paris-based Jean-Louis David, is now available in NYC (at an exclusionary $200 price tag!) through the Henri Bendel catalogue (or phone 212/706-2222).

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The Gardiners on their 2nd visit.

Travel Now

Sky dining in Paris... Tokyo by bike...in search of Halley's Comet

By Richard Alleman

ALEXIS STROUKOFF

Never has there been a restaurant quite like this one—especially in Paris! Called the Jules Verne, this futuristic new dining space, *above*, is poised within one of the giant steel legs of the Eiffel Tower. Decorated in greys and blacks by the Parisian design firm of Loup and Slavik, the Jules Verne has huge windows on *le monde* that look out on the Trocadero, the Seine, the Left and Right Banks. The feeling is one of hovering gloriously above the city in a fantastic balloon or dirigible. Spectacular by day, the views of Paris are even more dazzling and romantic at night when monuments and bridges are illuminated. The food—designed and executed by *maître cuisinier* Louis Grondard—is expensive, quite good, and emphasizes fish dishes. For reservations, the number to call in Paris is 555-6144. The Jules Verne is open for lunch and dinner every day.

NEW PART OF PARADISE

Edging one of the Caribbean's best beaches, Club Med's Punta Cana resort is relatively unknown to U.S. travelers owing to its isolated location on the east coast of the Dominican Republic. Getting to Punta Cana used to take the better part of a day: a flight to Santo Domingo plus a three-hour bus ride. But now the resort is a much easier target—thanks to its recently opened airport. Also making Punta Cana more accessible: Club Med's new short-stay packages of three and four days through December 15. Prices: $499 includes round-trip flights from New York, food, wine, sports, room; $399 from Miami. See travel agent or page 173 for details.

San Francisco—the going gets easier

Gone for almost two years, San Francisco's cable cars return to service on June 21—with parades, music, balloons, and, of course, Tony Bennett. Recently faced with extinction, the historic 1873 transportation system has been revitalized with a $60-million overhaul of cars, tracks, and cables.... Meanwhile, more good Bay Area travel news: Showcase Rental Cars, an L.A. firm featuring extraordinary cars—B.M.W.s, Saab Turbos, Volvos, Alfa Romeo convertibles—has just opened at the San Francisco airport. Rates start at $39.95 a day. Call: (415) 692-8224.

For early risers: One of New York City's most fascinating walking tours takes off from Lower Manhattan at 6:00 A.M. every other Thursday through October. The tour explores the Fulton Fish Market, an institution that began in 1823 with operations that have changed little in the intervening century and a half. $12 includes the tour, breakfast, and a bowl of Manhattan clam chowder. For further information and reservations, call the South Street Seaport Museum at (212) 669-9400.

Next time in Tokyo, *spend part of Sunday cycling around the city's Imperial Palace—the seventeenth-century shogun's headquarters that is the present-day residence of the Emperor of Japan. Besides offering great exercise and sight-seeing, the experience provides a fascinating glimpse at the Japanese mentality: five hundred bikes are available for these Sunday rides...and they're free!*

Coming attraction: Halley's Comet makes its once-every-seventy-six-years' swing by Earth in early 1986. For those who want to be in the best of all possible places for this sky spectacular, Sun Line Cruises has plotted two South America/Caribbean sails just for comet gazing. Dates: January 4-19 and March 15-28, 1986. See page 173 for further information.

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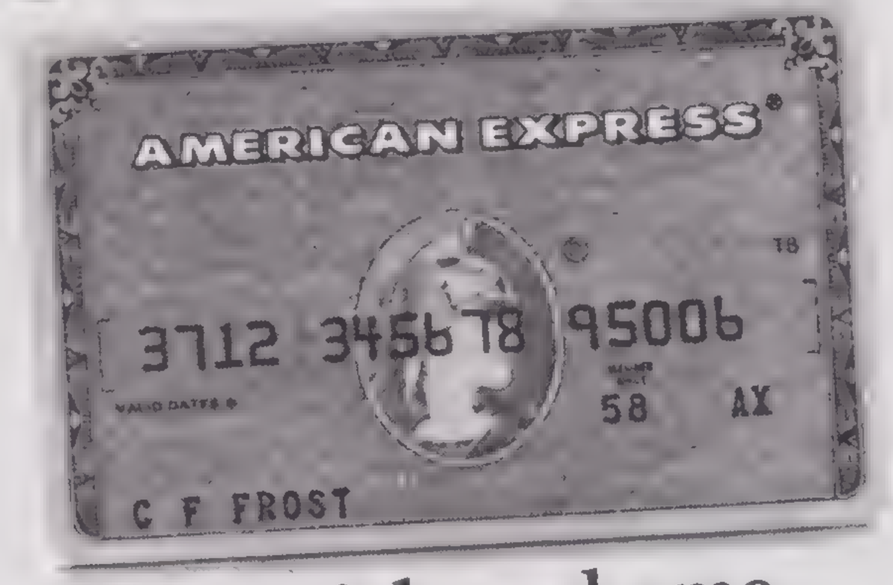

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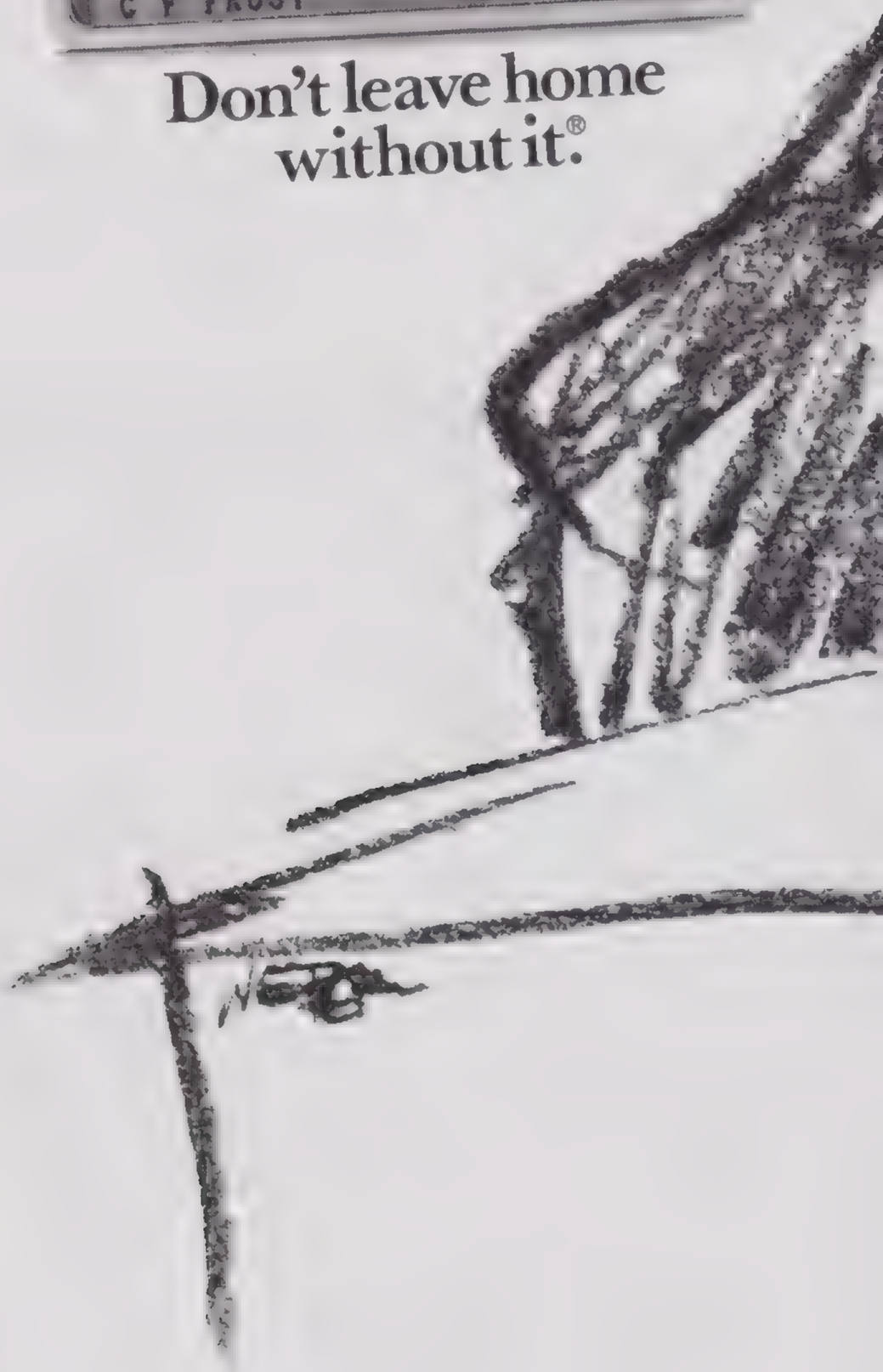

The Card of the 1984 Olympics.

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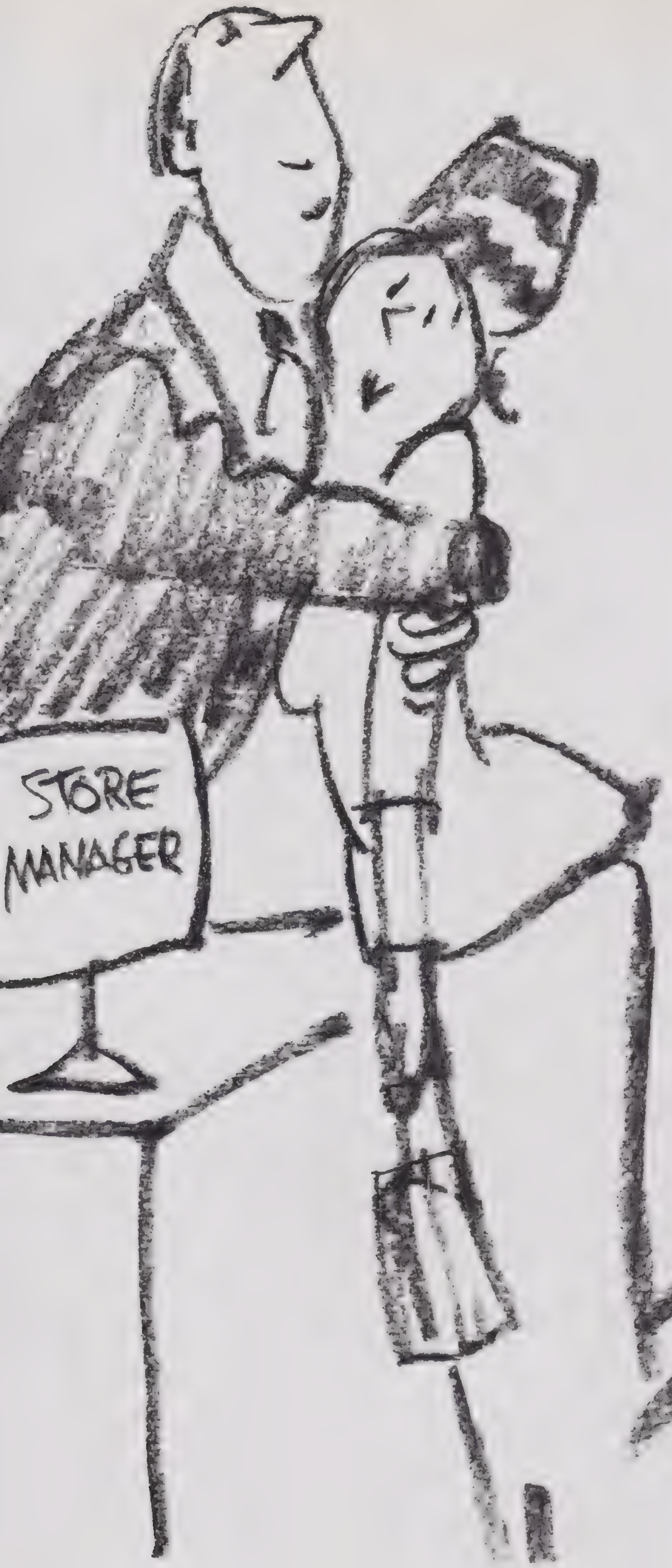

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GRAND HOTELS

The Connaught

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BY BARBARA KAFKA

There is an exception to Groucho's famous "Any club that would accept me isn't worth joining": it is to be accepted onto a great hotel's roster of welcome guests. Belonging to such a marvelous institution—splendid with service, grander than your own home but small enough so that your name and tastes are remembered by the staff—takes a little effort on the patron's part. Many years ago, when I timorously made my first application for a room at The Connaught, I found two older and elegant friends who regularly stayed there and asked them if I might use their names when writing for rooms. It is not that you may not be able to get a room by lucky chance without such efforts; it is that you want to get a room when you want one. You also want to be remembered the next time you want a room. Great hotels keep a registry of all their regular guests, their pleasures, their desires, *and* their favorite rooms.

Of my two references, one was a splendid, *ancien régime* lady who regularly stayed in a vast suite at The Connaught for several months each year. The other was a grand, if sometimes impecunious, professor who stayed in The Connaught's smallest and least expensive room. Each recommendation was equally valuable to the hotel. To this day, many years after his death, the professor's demanding tastes are still discussed with me each time that I eat in The Grill Room. His knowledge of the excellent and his temper when things went wrong are still lovingly cherished.

I knew I *belonged* the year I called The Connaught, very shortly before my desired arrival time, to say that I needed a group of rooms over the coveted holiday season. The man at the desk, at that time a very young Mr. Bowling, now risen to manager of the Ritz-Carlton in New York, calmly replied that they would manage to accommodate my group somehow but warned me I might not be able to have adjoining rooms. When we arrived, he placed my keys on the reception counter. I looked down to see that the numbers were adjacent and indeed those of my favorite rooms. When I conveyed my thanks, the only answer was "Of course, Madame." When we reached our rooms, a pocketbook that I had left there some two years earlier was neatly placed on my bed. I thanked them again, and asked why they hadn't sent it to me. The answer: "We knew you would return, Madame."

And then there was the time I had to call The Connaught from the Paris airport one 30th of December to say that fog was keeping me out of London. I would not be able to receive the guests—two to stay in my suite—who were gathering from different parts of Europe for a New Year's Eve party. The Connaught not only took care of all my guests' needs—they even arranged a party for them. I had to return directly to New York and missed the party. I was assured, however, that it had been wonderful.

Such extraordinary services and the best of the ordinary ones are part of what makes a great hotel. Every floor at The Connaught has a complete, if tiny, kitchen. When you push one of the three little *(Continued on page 169)*

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THE CONNAUGHT

(Continued from page 166)

buttons next to your firm bed with the linen sheets, the waiter—whose working day is dedicated only to your floor—arrives promptly to take your breakfast order. He makes the breakfast himself so that it comes quickly—hot and fresh. If you push another little button (when you have arrived tired, with a bag full of rumpled clothes), the valet will appear and make sure that you have something pressed in time to wear for dinner.

The maid, represented by the third little button, never intrudes. She simply seems to know when you have gone out so that she can make your bed with fresh sheets and place new, huge towels on the heated towel rack next to the enormous tub.

One friend, inconveniently, took sick in his bed at The Connaught at the height of The Season and overstayed his reservation by two weeks. Every day, room service prepared minced poached chicken; and the waiter scraped an apple—all that the unfortunate was allowed to eat—in his room.

Where then is this heaven of service and pampering, and what does it look like? The Connaught is in the center of the Mayfair district of London—on the corner of Mount Street and the small residential square called Carlos Place. Mount Street runs from Berkeley Square to South Audley Street and has a very quiet selection of the best shops: the Queen's poulterer; a chemist with a superb stock of badger shaving brushes and huge bath sponges; an excellent tobacconist with legal Havana cigars and the occasional presence of Alec Guinness; Barling, the great dealer in costly early furniture; Spink, the expert in Orientalia. There is also a travel agent, Coutts Bank, an excellent haberdasher, a fishmonger, and a very good old pub, The Audley. There are, of course, no shops in The Connaught—but one could live exceedingly well, if quietly, never leaving the environs of Carlos Place.

I AM WILLING, WHEN I CAN, TO PAY FOR THE PRIVILEGE OF LIVING, MOMENTARILY AS A GRAND VICTORIAN ENTITLED TO LUXURY AND SERVICE

The hotel itself has a façade that is grandly Victorian. Commanding the white wooden entrance stands a doorman of magisterial elegance and portliness, his handsome uniform topped by a cockaded hat. If you are feeling extremely posh, he will hand you out of The Connaught's own maroon and black Daimler, which has been hired to fetch you at the airport or to take you for a day's shopping and theater. You enter a small lobby dominated by a huge dark wood staircase. There are two small elevators. One is self-service, and the other is operated by a small boy in a dark uniform. Make friends with him. He may grow up to be Mr. Bowling. At the very least, he will be greeting you at The Connaught for years to come. Most of the personnel seems to stay for life. I remember the superb headwaiter in The Grill when he was a young assistant.

On one side of the lobby is the small Hall Porter's desk. I have a friend who always leaves his Swaine, Adney, Brigg and Sons umbrella with the porter against a promise of annual return. The lobby's other side has the reception desk with halls on either side. One leads to the writing room with its complete collection of *Country Life* and on to the dining room. The other leads to The Grill. Just to the left of the entrance is a charming sitting room where tea is served in the afternoon. Small pink cloths are whisked onto tables. You order your tea, which is brought with pots of hot water and milk on a tray. Soon the sandwich cart will be wheeled over and, back in the world of *The Importance of Being Earnest*, you can choose from an assortment of thin, crustless cucumber, watercress, and tomato-and-egg sandwiches lavished with sweet butter. After you have eaten these as slowly as you can bear, the sweets cart arrives with tarts and pastries. Midsummer and early fall, the raspberry tarts are addictive.

If there were no other reason for staying at The Connaught, a good one would be that it gets you a *(Continued on page 170)*

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THE CONNAUGHT

(Continued from page 169)

reservation in The Grill. Which is not to take anything away from the main dining room. In fact, breakfast, if you are not being pampered by room service, is to be eaten in here as is midday dinner on Sunday. It is a stately, wood-paneled room that makes me think of kippers and of its silver rolling cart with impeccable roast beef with horseradish bread sauce.

It is The Grill that nightly reaffirms The Connaught's reputation as one of the finest places to eat in London. I, who prefer to eat English when in England, think it the very finest. It is a small room with pale painted paneling, round tables, and lavish flowers. The glasses are low and stemmed. The fine wines are beautifully decanted. The guests are formally dressed. The service is quiet, unobtrusive, impeccable, and friendly.

One September night, after I had rendered a grouse, I asked what followed the grouse season. "Well, Madame, after the grouse comes the partridge, after the partridge comes the pheasant, after the pheasant comes the woodcock, after the woodcock comes the snipe, and after that, of course, the large game." I may not have gotten the order quite right; but it is my ambition to spend one fall and winter at The Connaught following the game through its appointed rounds with a flourish of fine silver. I will eat oysters and the most unctuous of Scotch salmon. I will order the *pommes soufflée* to the point of surfeit. For incidental relief, I will have one of the decent daily specials—oxtail or steak and kidney pie.

Slowly, I will climb the stairs to what I fondly hope will be my suite. I will walk between the comfortable couches covered in English chintz to the bar masquerading as a fine Chinese chest, and I will pour myself a brandy. I will settle down to read for a bit in a well-lit chair before retiring to my turned-down bed. Not all the rooms at The Connaught are lavished with mahogany antiques; but all are solid and comfortable with a chair worth sitting in and a place to write a letter on their delicious pale-blue stationery.

There are only two problems in this great hotel/English heaven. There is no air conditioning, should you hit a rare hot day; and the bill is steep. I am willing, when I can, to pay for the privilege of living, momentarily, as a grand Victorian entitled to luxury and service.

A few years ago, there was a brief period of alarm when it was rumored that The Connaught was to be replaced by a tall commercial building. There was a feeling among its patrons that the hotel should be preserved by the British government as a museum of the best in the British life. Fortunately, the rumor proved unfounded, and The Connaught continues under the leadership of Mr. Zago. He himself was regarded with alarmed suspicion after the death of Mr. Gustav. Now, after about ten years, he has been accepted as continuing the great tradition. The Connaught survives; there will always be an England; and, for the brief moment of your stay, you can be part of it. ▽

VOGUE, June, 1984

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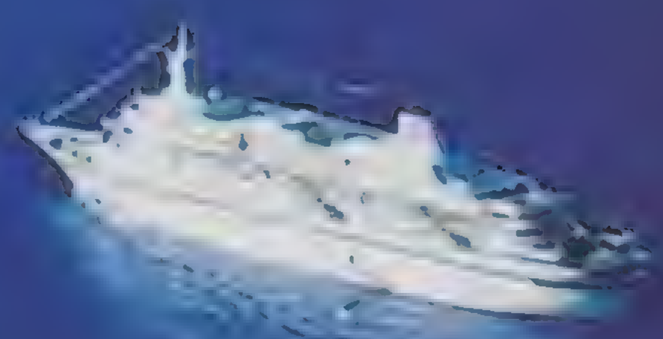

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SAKS FIFTH AVENUE

Splendors of the Spa

ON THE ITALIAN ISLAND OF ISCHIA— A GLORIOUS STAY AT A GREAT SPA-HOTEL

BY DESPINA MESSINESI

A pool with a view—at Ischia's Hotel Regina Isabella

After the hectic, treadmill pace of living and working in the city, the idea of a holiday spent doing nothing more than sleeping and lizard-sunning sounds almost too good to be true. Often, it is: After forty-eight hours in this comatose state—once I'm slept out and have started to unwind—my built-in computer demands a routine. For me, one of the best solutions to my perennial holiday dilemma—how to relax without becoming bored—is a be-good-to-myself stay at a European spa-hotel.

European spas—known as far back as togaed Roman days—are run *à la carte*. "Taking the cure" implies bathing in and/or drinking mineral waters—but this activity involves only a small fraction of the day and leaves many hours for gentle pursuits: reading, napping, tranquil sight-seeing, cards. There is nothing clinical about a European spa-hotel—they are superbly run resorts. Extravagant and luxurious, they offer diet meals exquisitely disguised as *haute cuisine*. Many also offer—and this is a happy recent development—American-style beauty and fitness programs.

On the Italian island of Ischia, a spa stay at the Hotel Regina Isabella is especially seductive. What makes it so are the guests—rich, beautiful, international, famous, nearly famous. Many are *habitués* who return year after year. They arrive at about the same date each season, stay in the same room or suite, are greeted by the same chambermaid who remembers all their quirks—extra pillows, bed board—are served by the same floor waiters who immediately bring their favorite kinds of bottled water, add extra hot milk at breakfast if that is the case. *(Continued on page 174)*

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AT SEBASTIAN ARTISTIC CENTERS

ISCHIA

(Continued from page 173)

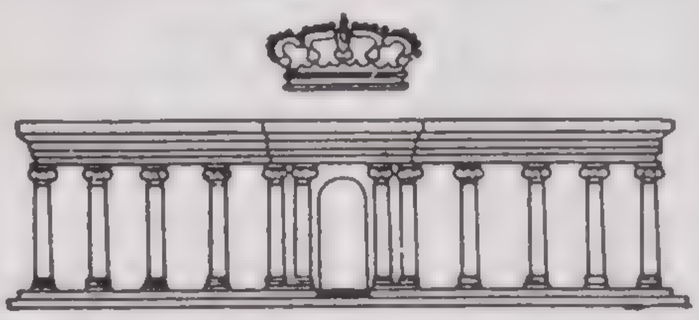
In the bar, people head for the same settees, order the same drinks; and in the dining room, they find their preferred tables waiting for them. Guests slide so smoothly into their established patterns, they seem never to have left the island.

For many people, the Regina Isabella is synonymous with Ischia. The superstar hotel is in Lacco Ameno, one of Ischia's half-dozen towns. Situated on the northwest end of the island where the main road comes to a dead end on an operetta-like piazza, the Regina Isabella resembles a long row of townhouses, each in a different color—mauve, marigold yellow, raspberry pink, sand beige.

I still remember entering the courtyard through the open iron gates and the potent smell of jasmine bushes that flowered so exuberantly they completely masked the high garden walls. Inside the hotel, a lobby of palatial proportions and vistas of grand salons seemed dignified without being overwhelming. By the entrance, suitcases were so neatly stacked, and of such marvelous quality, they could have been a window display.

Curiously, what impressed me straight off about this elegant hotel were its remarkable glazed-tile floors. They were so glossy they seemed freshly wet. Upstairs, endless corridors had stretches paved in different colored tiles: spans of sea-foam green, Mediterranean blue, carnation red. For finding my room, these color "codes" guided me the way Ariadne's thread led Theseus out of the Minoan labyrinth.

In my pretty, feminine room, the blue-and-white-tiled floor was the color of Delft china; in the bathroom, the walls and floor formed a trellis of roses. Bonbon-pink polka-dotted curtains framed the balcony doors. The blan-



A colonnade topped by a crown: symbol of the spa at the Hotel Regina Isabella

ket cover, in the same pink, had a tiny geometric design; linen sheets were white-white; the plump feather pillow, unusually long.

During dinner, well-trained maids would close the balcony shutters, those wooden-slat ones that make a thundering noise when pulled up or down. What madness to lock out the unpolluted sea air and the sounds of the capricious Mediterranean. Needless to say, I promptly opened the blinds again upon returning to my room. What joy in the evening to sit on my balcony watching the lights of the fishing boats flickering like fallen stars in the sea.

Over morning coffee, the scene from my balcony was equally beguiling: on the sea, pudgy white steamers sailing across to Capri and Naples. On a balcony directly below, a couple in dressing gowns sitting *vis-à-vis* over breakfast could have been straight out of Noël Coward's *Private Lives*.

I also watched with fascination the well-rehearsed choreography of the staff going about daily chores. Gardeners swept up fallen petals of bougainvillaea. Over by the saltwater pool cantilevered above the sea, beachboys turned chaises with fat blue mattresses to face the sun and also set out stacks of hot-pink beach towels. On the long breakwater sheltering the little harbor—a marvelous breezy place for sunning—more beachboys lined up canvas steamer chairs, opened straw beach umbrellas. And on the lovely sandy beach backed by cliffs, they arranged chairs, combed the sand.

All over the hotel, there were charming sitting-out places. The elevator that whisked me down to pool level opened onto a small salon. The telephone booth nearby was a great convenience to pool bathers. Linking the pool and the beach was a pergola as cool as an oasis and as long as a train; it was an irresistible place for espresso—any hour of the day—or for drinks, snacks, tea. When winds blew and waves crashed against the breakwater and clouds hid the sun (this does happen), *the* place to retreat to was the hotel's marble front terrace and its adjacent green garden with a southern exposure. Everywhere, waiters appeared and took orders.

Meals at the Regina Isabella were excel-

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Simple and sexy. In longer, narrower, looser, but body conscious clothes. Linen takes the limelight. Knits add textured layers over whatever you're wearing, maybe holding the hips or wrapping the shoulders. Easy lazy summer days slip by in white, eggshell, beige or black. But the nights riot in colour: raspberry, yellow, kelly green. And the cut is all: Spare but smashing.

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lent, leisurely, festive. It remains a mystery to me how many of the attractive guests could eat and drink as they did and still keep their figures. Lunch offered two possibilities: a thirty-foot-long buffet—hot and cold dishes—on the brick terrace near the beach, or a proper sit-down affair on the main terrace of the hotel. There, the menu was in four languages: Italian, French, English, and German. Enzo, the maître d' who once worked at Tiberio restaurant in Bal Harbour, Florida, spoke and made suggestions in all four.

My downfall was the antipasto table. I counted at least thirty-eight different platters plus a half-dozen kinds of salad greens and four—pink, green, oil, and lemon—dressings. *Note:* Diet-conscious guests could feast on the extraordinary array of vegetables and fruits, low-calorie fish and chicken dishes.

The dining terrace of the hotel overlooked a small harbor crowded with fishing boats that belonged mainly to the staff of the hotel. During lunch, the tidying up of nets and checking out of outboard motors resulted in a happy frenzy of activity. In the evening, floodlights transformed this simple harbor into a romantic theatrical scene with spotlights striping the dark waters in brilliant colors.

Ischia's *dolce vita* and gently radioactive waters are a famous combination. After a medical checkup by the spa doctor, guests opting for the spa program walk from their rooms straight into the spa linked to the hotel. A spa director organizes appointments: mud baths, underwater massage, Evian shower (a sprinkler system over the whole body), massage, thermal-water and aerobic exercises.

The spa's beauty salon was a perfect place for pampering: facials, slightly radioactive mudpacks for the face, treatments for cellulite, face peelings, and a special cool "wrap" for varicose veins.

Cures scheduled for mornings or afternoons left lots of free time for roaming, tennis, or for bathing in the indoor thermal pool at La Reginella, a moderately priced hotel across the piazza from the Regina Isabella and managed by the same people. My favorite hangout was the Regina Isabella's third-floor solarium—a vast terrace tiled in turquoise. Lying on a cot, I could, on a brilliant blue day, see Vesuvius, Capri wrapped in haze.

There were also boat excursions around the green volcanic island of Ischia. A guide pointed out lovely beaches, towns clustered along the sea, a medieval castle, and the tower where Mrs. Benito Mussolini had been imprisoned. We disembarked at Ischia Porto where the confusion was true Italian-style: a tangle of cars, buses, taxis, three-wheelers called micro-taxis, and fearless pedestrians.

Micro-taxis became an obsession with me. Happily, they had a stand outside the Regina Isabella and I constantly used them for excursions. I chugged in one over to the neighboring town of Casamicciola, where Calise—the best ice-cream parlor on the island—was located. One evening, I took a micro to the Ischia Porto waterfront lined with restaurants spilling out onto the sidewalk. The place was chaotic, honky-tonk, and marvelous. On the return ride to the palatial Regina Isabella, as the micro climbed and twisted around the narrow road, I was thoroughly windblown. The sea air mingled with flower smells. How wonderful to be alive and breathing freely. That is the reward of Ischia.

ISCHIA: GETTING THERE

From New York to Ischia, my journey began with an overnight flight aboard Pan Am. Landing in Rome at 8:45 A.M., I was welcomed by majestic umbrella pines, a shiny view of the Mediterranean, and brilliant early-morning sunshine. From Rome, the princely way to Ischia is via chauffeur-driven car—arranged by the Regina Isabella—for the three-hour ride to the Naples waterfront. Along the way, the road skirts by the Apennine Hills, passes vineyards, olive and fruit groves. Signs point to Caserta and Salerno—which recall the grim days of World War II; and to Pompeii—the glories of ancient Roman times. From the Naples harbor, Ischia is a thirty-five-minute dash by hydrofoil or a ninety-minute boat ride sailing by small green islands. At the Port of Ischia, the Regina Isabella minibus waits at dockside to transport guests to the hotel. *Note:* The Regina Isabella's season runs from mid-April to mid-October; this year's closing date is October 14.

AGRANCE

Dean Powell

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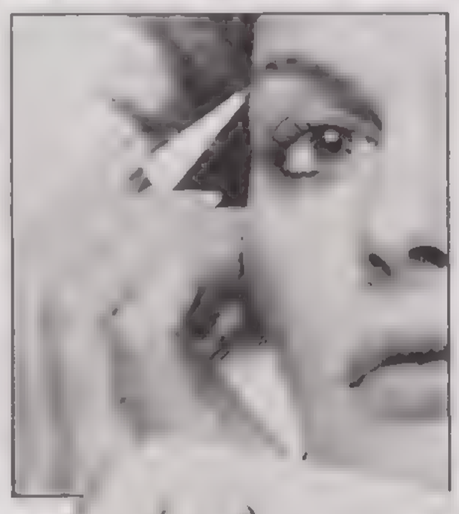

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Very simply, that's all there is to it. Success is guaranteed. And because "One Touch" Electrolysis removes hair permanently, someday you just won't need it anymore. Available in two versions. Instant 2-second model, and 20-second model.

And to help make your treatment an even more effective, gentle and professional beauty care procedure, there is the "One Touch" Electrolysis Finishing Kit that contains "One Touch" Neutralizing Cleanser, to clear the way for a perfect treatment, "One Touch" Moisturizer Plus, to condition skin after treatment, and "One Touch" Concealing Base, to make any temporary trace of your treatment invisible.

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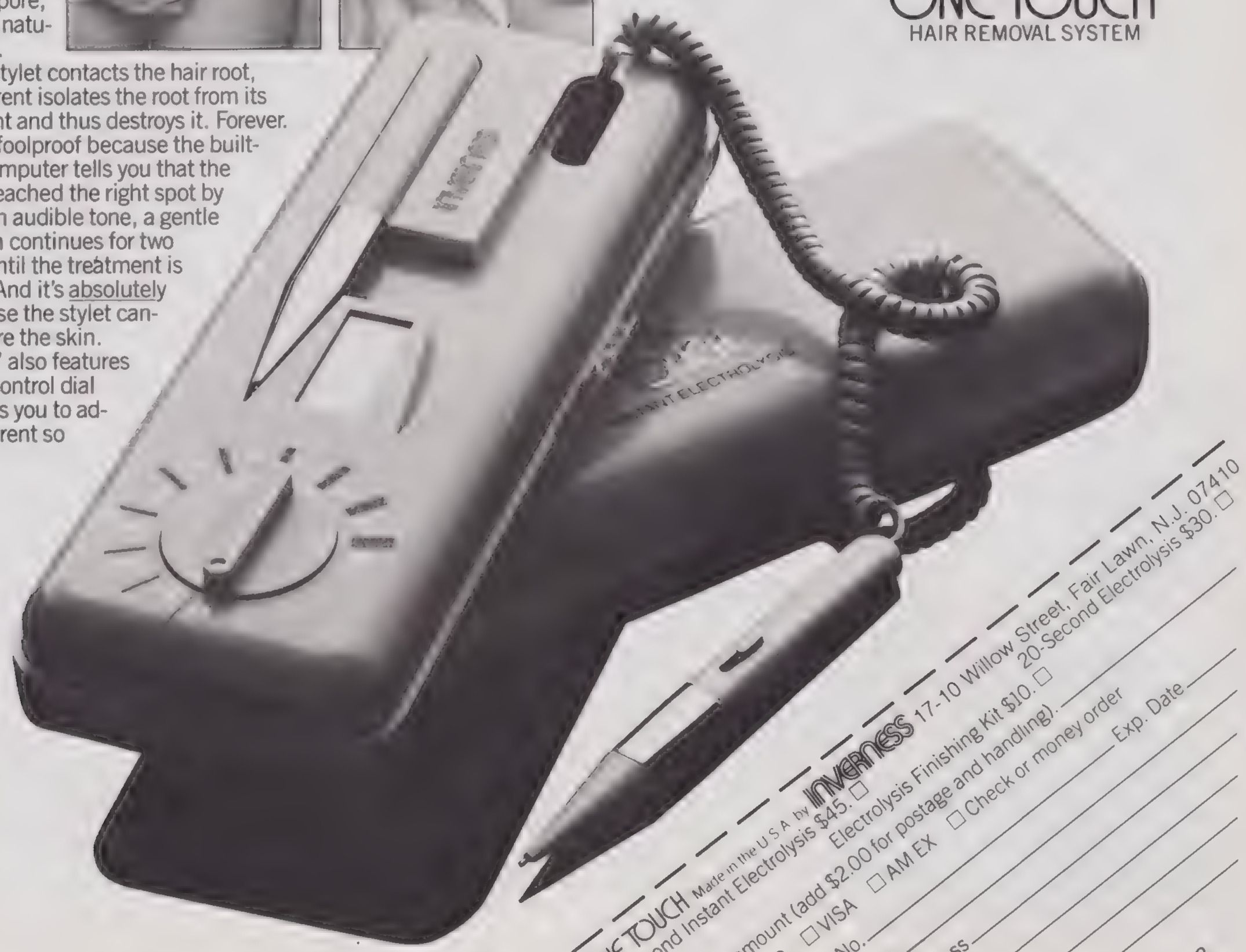

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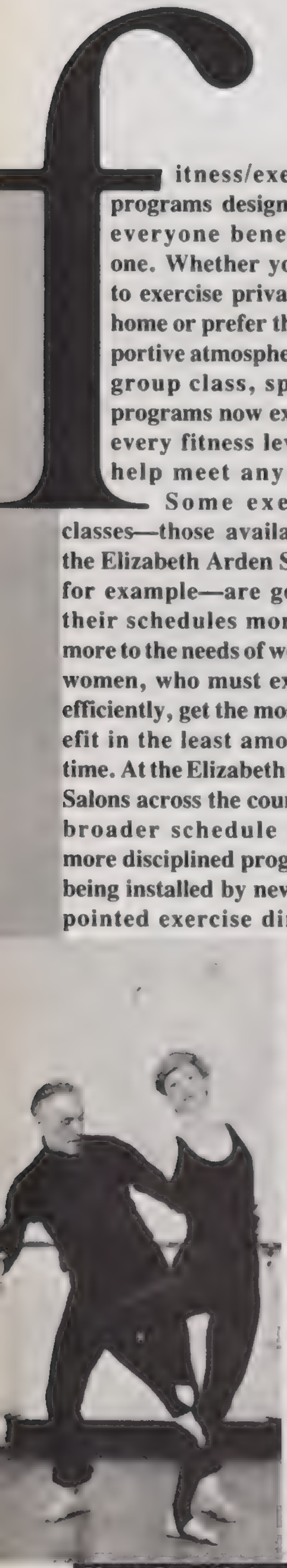
Some exercise classes—those available at the Elizabeth Arden Salons, for example—are gearing their schedules more and more to the needs of working women, who must exercise efficiently, get the most benefit in the least amount of time. At the Elizabeth Arden Salons across the country, a broader schedule and a more disciplined program is being installed by newly appointed exercise director Barbara Pearlman *(below right)*, who will give NYC Red Door clients private consultations to analyze their figures, life styles, to find ways of "sneaking" in exercise.



Above: Stuart Hodes, teaching the "Special Exercise Class" offered at the Martha Graham School of Contemporary Dance in NYC. Meant for beginners, the program is based on Martha Graham's dance technique of extensively using the torso, but is slower-paced, emphasizes muscle conditioning.

The Martha Graham School of Contemporary Dance in NYC has always offered classes for the super-fit dancer. Now, Graham has designed a body-developing class for the rest of us, including women who may be intimidated by a roomful of professional dancers. Started at the request of some Graham board members, the "Special Exercise Class," *(below left)*, is easier—but not necessarily easy—and, by starting as early as 9:00 A.M. and being kept small, caters to the needs of the active woman.

For less fit women, Debbie Reynolds *(above)* developed a program based on the one taught at her Professional Studios in L.A. The tape concentrates on stretching, easier movement set to swing music.

At Marjorie Thompson's Videonastics (NYC), classes are constantly upgraded as clients become stronger, more proficient. Another plus: a shift of emphasis at different times of the year—there's more leg work near summer, for example. For an extra fee, you can be videotaped at intervals to gauge your progress.

Finally, there's a recorded workout that's slower-paced than the fabulous Fonda's. Claims fifty-one-year-old Debbie Reynolds *(above left)*: "Even though I've always been a dancer, there wasn't a program around that I could keep up with." Her easier workout—*Do It Debbie's Way* (LP and video)—is intended both for women and men over forty and for younger women who are new to exercise . . . Equally inspired: her line of exercise clothes that are designed to camouflage and streamline, are cut to cover more hip, bra straps, have a fuller sleeve (Debbie's Design by Michael Stewart).

Since the introduction of Jane Fonda's *Workout*, many women who have scrupulously followed her strenuous program have started to outgrow it. For those who have mastered the first program—as well as for dancers and athletes—Fonda *(above right)* has a follow-up video: it's called *Challenge* and this one is truly demanding. Only the best-in-shape should try it.

Gilda Marx—her clients have included Barbra Streisand, Sylvester Stallone—has written a book, *Body by Gilda* (G.P. Putnam's Sons) detailing her tough but results-producing exercise plan that a very disciplined woman can follow at home.

Spa news: At pampering The Greenhouse in Dallas, a growing professional clientele has triggered the development of Executive Renewal Weeks (August 19-25, August 26-September 1) that include exercise and diet, stress management. Says Executive Director Toni Beck, "Professional women need a change of environment, a retreat for renewal. Once you're in touch physically, you can get in touch mentally."

For fitness addicts, the most difficult video program available: Jane Fonda's *Challenge, above*—ninety minutes of rigorous warm-up, stretches, strengtheners plus a separate twenty-minute aerobic routine.

Below: Exercise pro Barbara Pearlman brings to the Elizabeth Arden Red Door Salons more discipline, the convenience of more early-morning, late-afternoon classes.

CURRENT FITNESS THINKING: AN EXERCISE PROGRAM DESIGNED FOR EVERYONE BENEFITS NO ONE

Photos, lower left and right, BETH BAPTISTE

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Mind Health

Under pressure–who performs best... female masochism–a myth that hurts... sex and grammar–the surprise link

By Carol Tavris

DECODING YOUR DREAMS—THE LATEST THEORY

Is a dream the mind's problem-solver? The desire of the unconscious? A sign of ESP? Christopher Evans, Ph.D., developed a fascinating new theory of sleep, dreams, and the connections between them. Evans argued that the brain needs sleep in order to sort out and transfer information from short-term memory (the day's activities) into long-term storage. We sleep because the brain performs this sorting function best when sensory input is reduced to a minimum. The vast bulk of our dreams are unavailable to the conscious mind; they consist of images and thoughts of past events, current ideas, wishes and worries, everything the brain is assimilating. The dreams we remember are the mind's "momentary interception . . . of material being sorted, scanned, sifted" by the brain, memory's spill-overs dressed in symbols and metaphors.

Dr. Evans outlined strategies for using dreams to solve problems creatively in his book, *Landscapes of the Night*, edited by Peter Evans and just published by Viking. Pay particular attention to images or key words, however illogical, embarrassing, surreal they seem. Write down the dreams in as much detail as you can, and pick out any consistent underlying themes. Solutions may leap at you in a flash of insight; but, more likely, you may have to tease them out.

CAN A WOMAN BE A "HE"?

Defenders of traditional pronoun usage claim that people "know what is meant" by using he to refer to all people, she's and he's alike. If you read, "A good taxi driver knows his city," you realize, of course, that women can be good taxi drivers too. Or do you? Several psychologists have put this linguistic assumption to the test; and they find that many adults, and most children, take the generic "he" literally.

Anne Stericker, Ph.D., at Wright State University in Dayton OH, finds that adult women are particularly affected by the generic masculine—they feel excluded. Women express greater interest in a job, for instance, when it is described in terms of "he or she" than when the description refers to "he" only. And Janet Hyde, Ph.D., a developmental psychologist at Denison University in Granville OH, has shown that "he" is not gender neutral to children, who regard the word as exclusively masculine. Such phrases as "the doctor . . . he" help create sex-stereotyping of jobs in children's minds (all doctors are male, they often insist, even when Mother is a neurosurgeon).

These findings prove that language does matter; arguments over pronouns are not trivial. Listen closely to the pronouns used by our presidential candidates, and you will discover which ones include women in their way of thinking as well as speaking.

LEARNING TO LOVE PRESSURE

The pressure is on, and your anxiety is up: You are feeling as self-conscious about your work as a tightrope walker in a high wind. Will you succeed, or will you "choke"—fail to perform up to your usual standards? Surprisingly, the people who fear pressure situations most—those who are highly self-conscious—usually are the ones best able to rise to the occasion.

Roy F. Baumeister, Ph.D., at Case Western Reserve University, finds that three situational pressures often cause poorer performance—competition, striving for cash incentives, a watchful and critical audience. These conditions, says Baumeister, make us more self-conscious—suddenly we aren't just playing the piano, we're *thinking* about how we are playing the piano . . . which of course makes it impossible to focus on the music being performed.

Baumeister discovered that people who are habitually self-conscious find it easier to work under pressure—precisely because they are used to self-awareness. Conversely, he found that they perform erratically and unpredictably when they are *not* under pressure. Nervous, self-analytical people who fear every public speech and fret over every new hurdle aren't the ones who choke when the stakes are high. Self-conscious people, like New York City's Mayor Edward ("How'm I doin'?") Koch, thrive under the spotlight.

THE MYTH OF FEMALE MASOCHISM

Many contemporary clinicians still subscribe to the old notion that women are somehow "naturally" masochistic—that they take pleasure in humiliation, subjugation, and emotional suffering. To Paula Caplan, Ph.D., at the Ontario Institute for Studies in Education, clinicians have confused the socially learned adaptive behavior of women with behavior intrinsic to their natures; and they have confused value judgments with diagnostic ones. For instance, one of Caplan's students cited as evidence of women's masochism that they "are often very nurturant, self-denying, giving people."

Masochism? Such behavior is mature and loving, argues Caplan in American Psychologist, "the very essence of trained femininity in Western culture." Girls learn to be nurturant, selfless, and patient; if women behave that way, it is "because they are nice people, because they have been told they are good girls for doing so, and because at a more basic level, society wants females to behave that way . . . women's altruistic behavior does not lie in some strange, individual psychopathology," she says. Female altruism is admirable, so long as it is not carried to the extreme of complete self-denial and low self-esteem.

HOW TO CALM A FURIOUS FRIEND

Along with managing our own anger, the anger of others is highly troubling. The yelling hothead may be your boss, a coworker, a rude customer, a husband, or a grumpy parent—but the dilemma for you is the same: fight back? Give in? Leave the room?

Arnold P. Goldstein, Ph.D., director of the Syracuse University Center for Research on Aggression, says the first thing is to calm the angry person, and his research suggests the steps that work:

- *Stay calm yourself. "It's hard to stay angry at someone who doesn't get angry back," says Goldstein, "and, besides, moods are contagious. If your friend's anger doesn't infect you, your calmness may infect your friend." Remember body language as well as tone and volume of voice: a calm face has an unwrinkled forehead and relaxed eyebrows, nose, and mouth; hands should be open, arms uncrossed.*
- *Encourage talking. "Instead of yelling back or fuming silently," says Goldstein, "try to find the reason behind the hothead's anger." Ask a lot of questions, and get the person to explain his or her feelings in detail.*
- *Pay attention to the angry person: nod your head to show you're following; don't interrupt with defensive or counterattacking remarks.*
- *Show empathy and reassurance. Responses like "I see what you mean" and "no wonder you're angry" soothe most ruffled feathers.*
- *Help the hothead to save face. "You're trying to defeat the problem, not the person," says Goldstein, "so don't make any cracks that are belittling, critical, or threatening." Also, don't carry on your discussion in front of an audience.*

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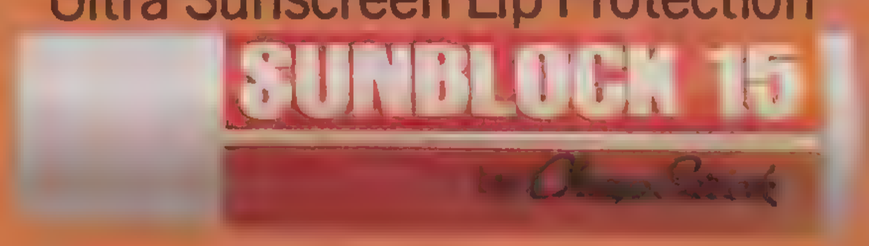

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FOR THE WOMAN WHO STANDS ON HER OWN TWO FEET.©

The Good News

NOW THAT THE AMERICAN ECONOMY IS ON THE UP AND UP— WHY IS EVERYONE STILL WORRIED?

BY SUSAN LEE

For over a year now, you have been getting richer. The economy has been looking better and better; personal income is up; the bull market of '82-'83 increased the value of your investments; inflation is under control. Yet, there is an uneasy undercurrent to all this returning prosperity. Some reasons for the disquiet are all too concrete, but many are problems more of perception than of substance.

Generally, these perception problems come from the ways we are used to thinking about the United States. At the top of the list is our image of the country as an industrial giant. For over a century the economic strength of this nation came from its industrial and manufacturing might in steel, rubber, chemical, petroleum, auto, and machinery factories. Thus,with the health of the economy seemingly dependent on these industries, people have been conditioned to watch them intently.

But these industries are now in trouble. For some, like steel and chemicals, there is talk that they will never regain their full majesty. Likewise, unemployment in these industries has been devastating. That, too, is a high-profile matter. Manufacturing is heavily unionized, and organized labor has the power to make its unhappiness known: a plant closing in Pittsburgh makes prime-time news. Bad times like these are bound to unsettle a nation accustomed to measuring its well-being with an industrial and manufacturing barometer.

A second perception problem is caused by the country's international trade position. We are importing more goods than we export. The reason is simple: Since 1980, the dollar has appreciated in value by about 30 percent against major currencies like the French franc, German mark, Japanese yen, and British pound. A strong dollar makes imports cheaper—the dollar buys more French wines; and our exports are more expensive for foreigners—the franc buys fewer Levis.

Americans have always imported certain things (such as bananas), and the fact that these items are now cheaper is welcome. However, not only has the total trade gap been growing unprecedently larger and larger—almost $70 billion last year and an estimated $100-plus billion this year—but specific trade gaps have started showing up in industries where U.S. had enjoyed a competitive trade advantage. Formerly dependable export industries like telecommunications and data processing are now losing their share of the international market. And that seems worrisome.

Another reason to get upset—and a real one—is that the federal government continues to run giant budget deficits. And while running large deficits might be quite okay during a recession, it is not at all good during an economic expansion. Even with the new deficit-reducing measures, shortfalls are projected to top the $200 billion mark by 1987.

The big fear here is that a gargantuan government appetite for credit will clash with business and consumer demands, either driving up interest rates or setting off inflation or—if the country is really unlucky—both. Either way, the dangers arising from such big deficits are clear: The economic expansion we're in now could be choked off prematurely, thus precipitating another recession. No question, then, that the budget deficits are enough to make anybody's hair frizz.

Fourth, there has been handwringing about the general debt *(Continued on page 187)*

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THE GOOD NEWS

(Continued from page 185)

situation. Since the end of World War I, the United States government and its citizens have invested more money abroad than foreigners have invested here. Last year, the total outstanding amount of U.S. money invested overseas was $839 billion, while foreign investment here stood at $711 billion.

Nonetheless that margin of $128 billion is the lowest we've had since 1945. Several years of political turmoil abroad and high interest rates here made the U.S. a premier place for foreign money to park. The Japanese have invested in automobile plants and equipment, the Germans have bought real estate, and the whole world has been gobbling up U.S. Treasury instruments and the stocks and bonds of American companies. Now, some observers are anxious lest the U.S. become a "debtor" nation—a status not considered appropriate for the world's mightiest country. Observers also fear that all this foreign money could suddenly rush out of the U.S., setting off another recession in the process.

All of these problems, perceived or real, have taken the confident edge off our economy's recovery and expansion. The weekly outpourings of good-news figures—strength in housing construction or increases in personal income, for instance—have been accompanied by loud tsking about the weaknesses in the big picture and the threats to the current expansion.

But much of this seemingly bad news can be recast—if we are willing to change our image of the United States and its economic structure. Is the erosion of our industrial and manufacturing sector a cause for fright? No, not if the overall economy continues to grow. That is, as manufacturing's share of Gross National Output shrinks, the shares of other industries—like the service industries—should be growing apace. And they are.

Much the same answer applies to the question of unemployment. There is little doubt that unemployment is on a downward course since it reached its peak of 10.7 percent in November 1982. More important, total employment has been growing steadily: each month, more people than ever are working. Surely, nobody can quarrel with an economy that continues to generate new jobs.

Ditto for the trade gap. Buying more cheaply abroad doesn't mean weakness at home. Consumers are better off paying less for their televisions, and producers can profit by getting inexpensive raw materials. Simply put, if the Japanese can make cheaper TVs or the Koreans cheaper steel, then we benefit by importing those items. Likewise, jobs lost in export industries can—and are—being replaced with new jobs in import industries.

As for the possibility that we will become a debtor nation, if investment opportunities are better here because our economy is strong, there is nothing much dire about that. Foreign investors help American companies finance their growth, and foreign lenders help the federal government finance its budget deficits.

One final consideration—this is an election year. It's good politics to ignore the accomplishments of the Reagan Administration and swing hard at the failures, whether perceived or real.

On balance, then, that comforting old homily, that things are not as bad as they seem, seems to be true. Surely budget deficits menace good economic health, and if talking about the menace helps to find a remedy, it makes sense to talk away until the cure is in hand. But badmouthing changes in the U.S. economy, just because they are changes, makes no sense at all. ▽

Much seemingly bad news can be recast—

if we are willing to change our image

of the United States and its economy

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FOR THE WOMAN WHO STANDS ON HER OWN TWO FEET.©

All in the Mind

COGNITIVE THERAPY—THE REVOLUTIONARY NEW APPROACH THAT SAYS CHANGING YOUR THOUGHTS WILL CHANGE YOUR LIFE

BY CAROL TAVRIS

"What's new isn't true, and what's true isn't new," says my friend Leonore, a refrain I always keep in mind when I read about some "new revolution" abroad in the land. The newest new revolution is called cognitive therapy, which has quietly set out to unseat traditional psychodynamic approaches. Although several popular books on cognitive therapy have appeared recently, notably *Feeling Good* (Signet Books) by David Burns, M.D. and *Own Your Own Life* (NAL) by Gary Emery, Ph.D., the method hasn't caught the public eye. Its originator, Aaron T. Beck, M.D., isn't much of a self-promoter or guru; he keeps writing serious books and training practitioners instead of getting on TV talk shows and selling himself or doing a week-end-long "change yourself" program.

Cognitive therapy's roots go back to the first century, when the Stoic philosopher Epictetus observed, "It is not the things themselves that disturb men, but their judgments about these things" (the Greeks had no idea what disturbed women). Later, Shakespeare swiped this idea for Hamlet: ". . . there is nothing either good or bad, but thinking makes it so. . . ." And that is the essence of cognitive therapy: that negative feelings—such as depression, anxiety, anger, low self-esteem—result from distorted thinking, from the way we interpret, and often misinterpret, reality. (Positive feelings, the cognitive school would say, also result from how we interpret reality; but people rarely seek therapy because they are feeling too good.)

"This therapy is based on the observation," says Dr. Beck, "that people with problems have blind spots about their predicaments. They have impossible standards. They make global judgments—'I'm no good'; instead of specific ones—'I didn't handle that situation well.' They exaggerate, magnifying small matters into earth-shaking ones. We help people to test their perceptions, and if their perceptions are inaccurate, which is usually the case, we help them to correct their unrealistic assumptions. Depressed people, for example, see the world in a completely negative way; they root out 'evidence' for their depression the way a hog roots out truffles. They blot out positive events totally."

Immediately, howls of protest: "But I don't just *think* I'm a bad teacher, I really *am* a bad teacher" (or mother, or manager, or lover). The most common charge leveled against C.T. is that, far from accommodating people to reality, it bypasses reality, persuading poor dancers that they're good, grieving widows that they should be happy, worried employees that they needn't be anxious about losing their jobs. Actually, in my observation, it is the so-called humanist therapies—the ones with the terrifying promises to "liberate your potential" and help you to "live and grow to your fullest ability"—that tend to set up unrealistic expectations. Cognitive therapy is deeply grounded in "the real world," for its basic approach is not to deny the judgments and interpretations people make of events but to ask: What is the evidence for your belief? Once patients have to *(Continued on page 190)*

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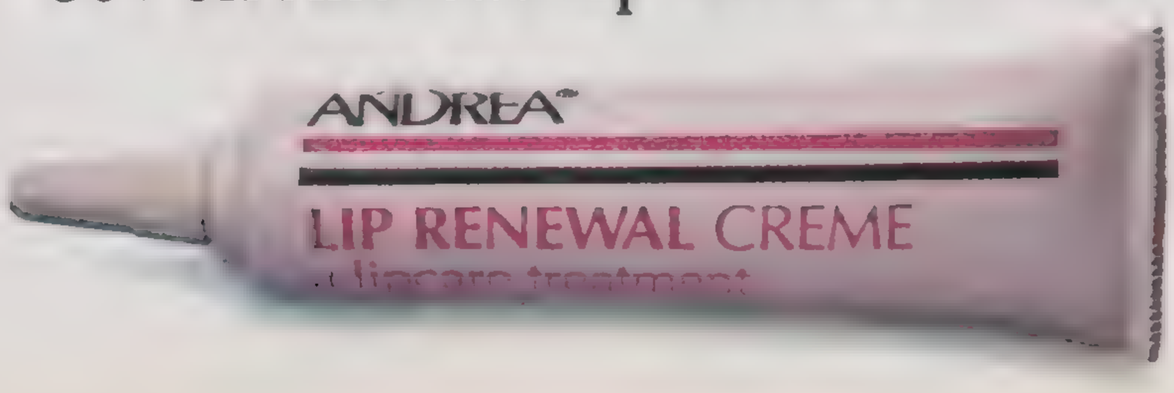

COGNITIVE THERAPY

(Continued from page 189)

examine logically the proof of their inadequacy, they usually discover that there is no such proof at all.

And what about the teacher who really is inept, and feels depressed as a result? "First of all," says Dr. Beck, "we try to translate these global evaluations into their specific components, get the person to *define* what is meant by being 'worthless' or 'inept.' " What action isn't working? What is the evidence of ineptitude? Usually, cognitive therapists find, it's that two students don't like her out of a class of thirty, and the teacher is magnifying the importance of the two and ignoring the twenty-eight who do think she's good. If she is universally disliked, then cognitive therapists would guide her toward identifying what she might be doing wrong—and how to improve it. And they would work on correcting unrealistic expectations: is she trying to be Ms. Perfect Teacher, a standard she is doomed to miss, or simply to be a good one?

For the last twenty years, Dr. Beck and his associates at the Center for Cognitive Therapy at the University of Pennsylvania have been conducting research comparing cognitive therapy with other approaches. In the first study, they randomly assigned forty-four severely depressed patients to one of two groups. These were not easy cases. The average patient had been troubled by constant depression for eight years; most of them felt their problems were hopeless. One group received individual cognitive therapy and no drugs; the other group was treated with the antidepressant drug Tofranil and no therapy. The treatment lasted twelve weeks, and all the patients had follow-up evaluations for a year afterward.

The findings: Of the nineteen patients in cognitive therapy, *fifteen* recovered completely—according to later psychological tests and to their own self-reports. (Two patients improved considerably, but still had borderline depression; one patient did not improve at all; and one dropped out of treatment.) In contrast, of the twenty-five patients on antidepressant drugs, only five recovered completely. (Seven improved slightly; five did not improve at all; and eight dropped out.) There are, at last count, ten studies that have compared cognitive therapy and drug treatment for depressives. In all of them, cognitive therapy has been at least as effective as drugs (without the side effects); and in four studies, it was more effective.

Cognitive therapists do not, as some of their critics claim, eradicate all unhappy emotions, turning us into mindless merry souls who grin at any adversity. There is a time and a place for sadness, anger, worry, and jealousy. But cognitive therapists do want to eradicate the irrational, self-defeating, misery-inflicting thoughts that generate inappropriate emotions; and in this respect, they would distinguish sadness from, say, depression. Sadness *(Continued on page 192)*

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(Continued from page 190)

has a time limit; it doesn't affect self-esteem; eventually it ebbs, as life's routines resume. Depression remains, freezing the sufferer in its grip. It profoundly affects self-esteem; and without intervention, it can recur indefinitely, like malaria.

Similarly, cognitive therapists would distinguish normal worry from chronic anxiety, the subject of Dr. Beck's latest research and his new book, due this fall. "Reporters would interview me," Dr. Beck recalls, "and then, when the tape recorder was off, they'd say, 'Um, Doctor, could I ask you a question?' The question always began, 'I have a lot of anxiety. . . .' " The state of anxiety, says Dr. Beck, comes from two sources: primitive physiological mechanisms, which mobilize us to deal with intricate psychological problems just as they mobilized our forebears to deal with lions and tigers and bears; and mental perceptions, which cause us to misinterpret and overreact to a situation as if we *were* fighting lions and tigers and bears.

"These reporters," says Dr. Beck, "were

Emotions do not compete with thoughts—they are thoughts

worrying about other people's reactions to their work every minute. They worried about their editors, the public, their colleagues. They never stopped thinking about their situation, and exaggerating it. They took anxiety with them on vacations, where they kept projecting disastrous scenarios into the future. They were acting as if they were on a tightrope without a net, in which any misstep would be fatal. They were, though, terrorizing themselves unnecessarily. The record always showed that they had done well in the past; and their expectations of other people's reactions were invariably exaggerated—others weren't out to get them, like wolves—and they had a much greater leeway of acceptable work than a tightrope allows."

For decades, psychology divided the individual into mind and body, thought and emotion, reason and irrationality. The psychoanalytic view tended to emphasize the power of our irrational emotions over rational thought and action. The importance of cognitive therapy, and the research behind it, is that it brings mind and body together. The emotions do not compete *with* thoughts; they *are* thoughts. Cognitive therapy refuses to accept people's emotions as inevitable or "true"; it will argue with a client's sense of worthlessness, it restores confidence in the ability of our human capacities of reason and self-understanding to control the darker moods of rage, depression, and fear. That's why cognitive therapy, if not new, is revolutionary. ▽

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VOGUE'S View

Fashion sparks: great "Outback" gear...dressing-gown style...fall: first pleasures

GAULTIER, THE NEWSMAKER

His notion: dressing is a pleasure; clothes are not a joke. His clothes have Paris talking...

Why is this man smiling? Jean-Paul Gaultier, left, is something of a fashion pied piper. His ideas come from the streets, his training from Cardin and Patou; his clothes are inventive, well-tailored

Models, some of fashion's strictest critics, almost invariably want to be part of Jean-Paul Gaultier's Paris shows: there's a spirit, a playfulness, a sense of pleasure in dressing up. But Gaultier is also equally apt to send friends, of highly assorted shapes and sizes, down his runway. Theatricality (and some decidedly odd get-ups—a model in curlers, one carrying a papoose) are all part of the Gaultier glow. For his fall men's collection, an ode to *l'homme fatal*, runway men wore makeup, beauty patches, jewels. People fight for tickets to Gaultier productions.

And they come for the clothes.

What they found for fall—found, often, later backstage in close-up: narrow pants, roomy sweaters, a wool jersey wrap dress that was a standout in Paris. Tube skirts—in the thinnest tweed, jersey, velvet, or gabardine—that crush like an accordion around the body. Vests, coats, jackets—pieces to mix, combine, recombine—not necessarily as Gaultier did, perhaps, as a mixture of many prints and plaids. Explains Gaultier: "The shock of the way I mix patterns and fabrics can be disconcerting, but what I am trying to do is to provoke new ideas about how pieces can be put together in different ways. I think this is a more modern way to wear clothes that in themselves are fairly classic."

Of his shows, he says, "One can smile at the way clothes are shown and still concentrate on the clothes."

"Life is a carnival, after all." *("View" continued on page 196)*

Beneath their offbeat runway guise, after the whimsical shoes and hats, wonderfully wearable Gaultier pieces, above: A jodhpur-like jumpsuit and jacket; rose-covered cardigan (he did "needlepoint," too, for men); an easy coat. Far right, his skirt: crushing close to the body

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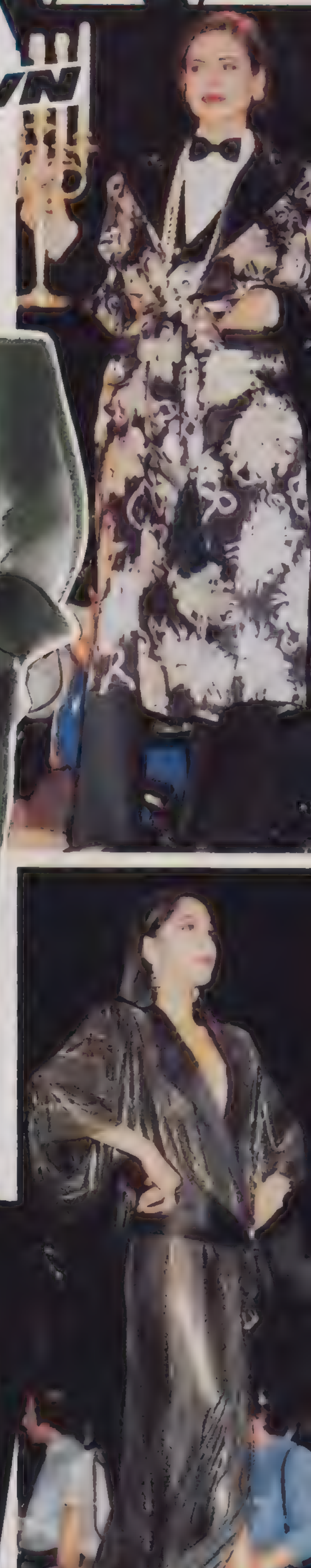
view

DRESSING-GOWN GLAMOUR



Think of George Sand—or of Oscar Wilde—reclining on a velvet couch. Or Cole Porter receiving, at his apartment in the Waldorf Towers, for dinner. The notion of a dressing gown—of slipping on a dressing gown at night—has always been a highly seductive one. It's a fashion notion dear to the hearts, right now, of a number of European designers.

In their hands, though, a woman's "dressing gown" may take some very different turns: real "dressing" to go out in, for example—in cream satin at Krizia or in the slinkiest metal mesh of Gianni Versace. In London, Jean Muir has worked a sleek bathrobe shape in navy jersey for day, put an equally narrow one, at night, over bare skin—or trousers. In Paris, for fall, wrap-and-tie thinking for night turns up at Mugler and Chloé; Jean-Paul Gaultier's white or brightest blue dressing gowns have a fitted 'fifties, *I Love Lucy* shape. Gaultier puts velvet jacket-lengths and long robes equally on men, on women; both Chanel's satin-flowered robes and Claude Montana's broad-shouldered, sweeping gold-tassel belted gowns topping pants and shirt are sufficiently grand for a *duc* or *duchesse*. Closer to home, bathrobe shapes show up at Calvin Klein, Ralph Lauren, Michael Kors. What all share: a sense of ease, effect.

("View" continued on page 200)

Dressing-gown style, *from top*: Chanel's Louis XIV satin print; the most romantic velvet from Montana. For evenings out: Versace's chain mail "robe"; at-home, Chloé's paisley.

PIERRE SCHERMAN *stylist* MATS GUSTAVSON

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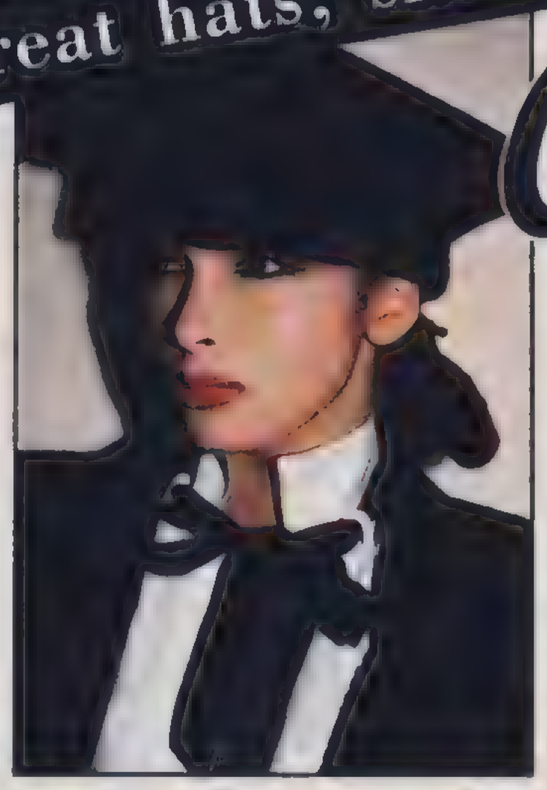
view

FALL: FIRST PLEASURES

The news: in Paris, London, and Milan, the start of a fall season. The setup: great hats, shoes—charming pieces



After the swatches, the sketches, the cuttings, fittings, and recuttings, there's an important moment, each season, before a collection is actually born: it's when pieces coalesce into finished looks, diverse looks acquire the consistent style that's the hallmark of a designer's collection.

It's when accessories go on.

For fall—in London, in Paris, and in Milan—the accessory many collections turn on is a terrific shoe: easygoing flat shoes to set up the proportion of some softer—often some slightly shorter—pants . . . or delicate high-heeled pumps, with short dresses, at Ungaro and YSL. Karl Lagerfeld's favorite with below-knee skirts: an ankle-strapped suede shoe that comes medium-heeled. "Menswear" styling—whether in brogues, moccasins, carpet-slipper styles—at its best is subtly scaled down from men's proportions and surprisingly light on a woman's foot. In Italy, men's oxfords even come covered with black glitter for night. In Paris, there are gold embossed black evening sandals.

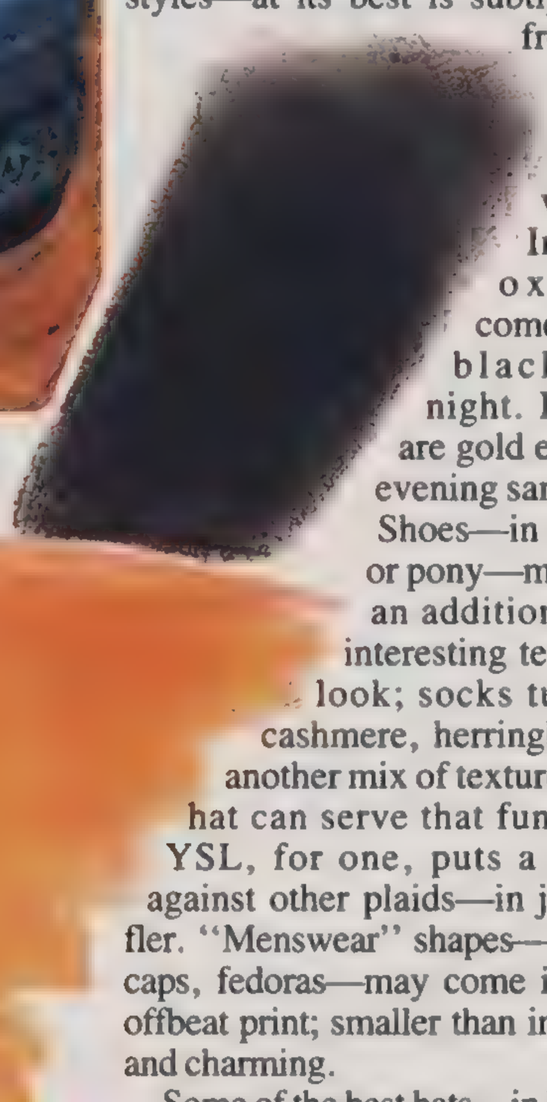
Shoes—in suede, velvet, or pony—may work to add an additional element of interesting texture to a total look; socks turn up in soft cashmere, herringbones, tweeds: another mix of texture, of pattern. A hat can serve that function as well: YSL, for one, puts a tartan fedora against other plaids—in jacket and muffler. "Menswear" shapes—derbies, jockey caps, fedoras—may come in velvet, in an offbeat print; smaller than in other seasons, and charming.

Some of the best hats—in London, in Paris—have more to do with an all-out romance than with menswear: That might be an Ungaro lamé turban for night or a cameliaed beret at Chanel. In Paris, Claude Montana topped a poet's suit with a George Sand-style velvet hat: a lovely option.

("View" continued on page 202)

Hats: Not for "dressing up" ...but simply for pleasure. On runways in London and in Paris, that meant a hat with clear charm: something a bit more offbeat—such as Jean Muir's red felt sailor, left; Claude Montana's soft tricorne, right—than simply a man's fedora. That fedora this fall, when it turns up, comes with a new twist: a smaller scale, like YSL's above, a tartan plaid to play off other tartans

New shoes, new takes on the look of a man's: Body Map oxford, left; Yohji Yamamoto's white bucks, right. Great "textures": Manolo Blahnik's "zebra," above; Comme des Garçons' pony, right. Top: Jean Muir's embroidered slippers.



ARTHUR ELGORT. ROXANNE LOWIT, illustration MATS GUSTAVSON. Hair by Christiaan, makeup by Stephane Marais. Details, last pages.

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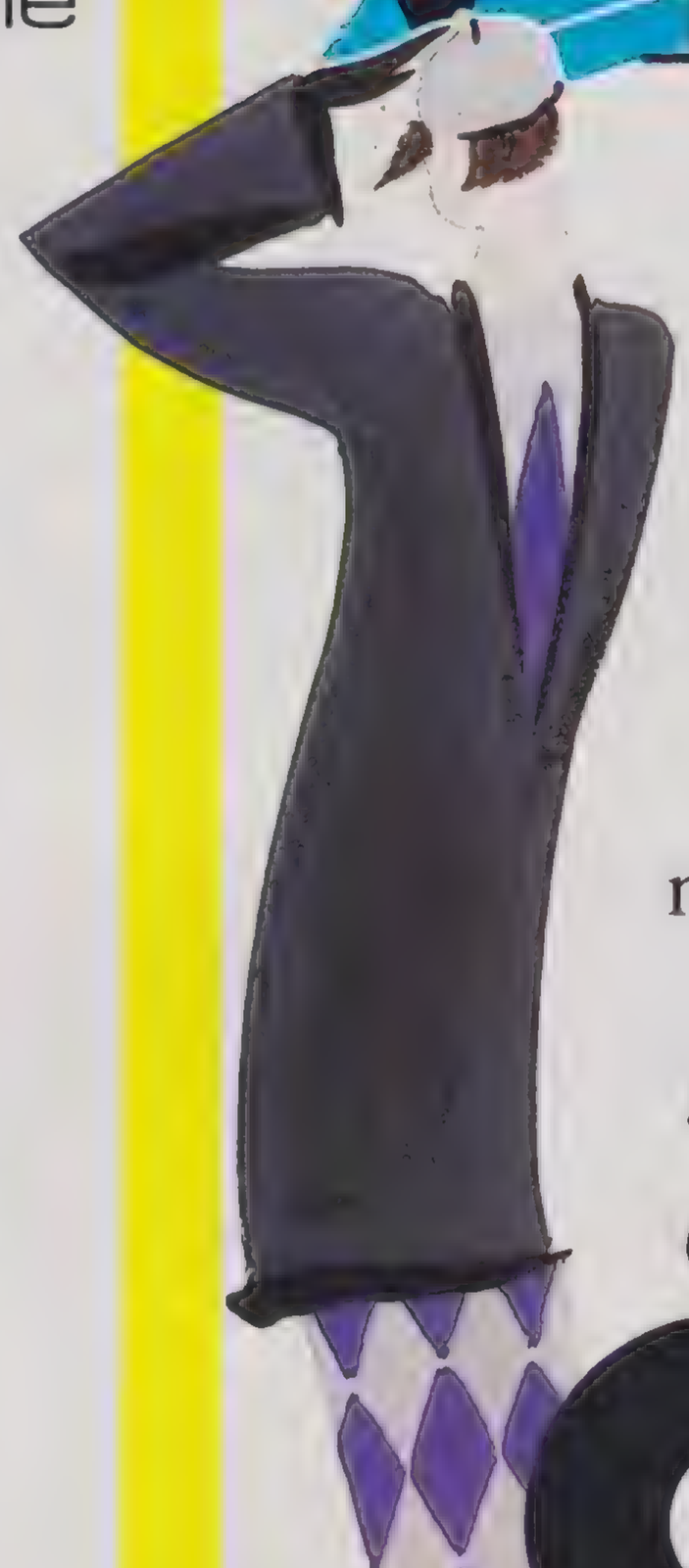
view

Fall:

A measurable difference

NEW BLUEPRINTS FOR COATS, FOR PANTS: WHAT DESIGNERS KNOW. ALSO, TAILORS....

Consider fall, if you will: This month, stores are offering up the first harbingers of that new clothes season. For many women, a first fall purchase, invariably, is a coat. This year, it might well be a new, softer style of pants that will be much in evidence come cooler weather. What you'll find: real differences in tailoring exist, this year, that affect the fit and feel of those new pants and coats. The story, though, may be told best by a tape measure. Often, familiar words apply—trench coats, balmacaans, duffel coats; classics, for the most part, are shapes of the season. Classic shapes, though, come with a new ease, with consistent ampleness. Perry Ellis is cutting his polo coat two-to-three inches broader across the shoulders than he did last year; he's also giving over the cutting of his women's coats to his menswear tailors. Bill Blass has lengthened his polo coat by six inches, added two inches to the shoulder line. Calvin Klein and Ralph Lauren are working longer coats than last fall; at Calvin, up to five inches longer. What makes a coat scale this grand possible: a carefully constructed balance between broader shoulders and longer hem (women aren't to drown in a menswear size.) Feather-weight tweeds and cavalry twills generally lighten the burden. Shapes vary, when it comes to pants: You'll find narrow ski pants, tapered ankle pants, wider-legged pants that stop above ankle. Trousers may come cut wider-legged than last year (at Perry Ellis, Calvin Klein, Anne Klein)...or be narrower at the cuff (as John Anthony and Ralph Lauren do them). Cuffs, often, are a new fall-season addition. Real softness comes, usually, from more fullness or added shaping at the hip...and, for most women, that's good news. Other subtle differences, this year: deeper pleats in pleated pants. It's a year, it seems, for belt loops.



Delaunay, Calder, Cocteau: it's the season for artists. The good news: strong color, great prints!

art sparks

Claude Montana, when asked what inspired him this season, answers, "Cocteau: The elegance of Cocteau, the way he put clothes together with great nonchalance." Jean Cocteau's genius—as a poet, a playwright, filmmaker, and illustrator—extends, it seems, to modern style, too. Ties from Milan's Memphis studio, in rebellious painter's prints, are a spring fashion hit; so, too, are bright drop earrings like quirky Calder mobiles. Perry Ellis (a fall sketch *left*) has a feeling for Delaunay patterns.

Often, direct art references are simply a way of adding humor to clothes: Picasso-sketch-like faces, say, on a London Timney and Fowler shirt. After an abundance of black, suddenly, there's new thinking about prints, patterns: artists' prints at Michael Katz, Jackson Pollock-like spatters on Robert Molnar's dresses.

Why Delaunay? (Her "Three Women in Simultaneous Dress" shown *here*). "She was brilliant," says Perry Ellis. "And she did everything—painting, clothes, automobiles."

("View" continued, page 204)

"Menswear" with a fashion twist: Georgina von Etzdorf's art-inspired ties, in a painter's palette

RANDOLPH GRAFF. Sketch by TIM SHEAFFER Details, last pages

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View

Style, Down Under

ROUGH-COUNTRY CLOTHES, THE REAL THING: THAT'S AUSTRALIA

Big-skyed, rugged, pioneer country: After *The Thorn Birds* and *A Town Like Alice*, after *Breaker Morant*, that image, in many Americans' minds, is as descriptive of Australia as it once was of the U.S. "There's some inner connection," says Australian John Turner, "to the prairie, to what you used to have a hundred years ago in the Wild West. Americans see Australia as having that touch of romance."

What Americans are now starting to see are first glimmerings of Australian fashion: At Olivia Newton-John and partner Pat Farrar's months-old "Koala Blue" shop in L.A., a bit of Australian everything—including gear, leathers, aborigine-print tops, and Jenny Kee's unique sweater handknits. For fall, under the grouping of "The Young Australians," American Ann Sterling has developed a collection of new knit pieces from ten young "down under" designers: coats, sweaters, vests.

Brand new: The Australian Outback Collection, created by John Turner and partner Christopher Blundell—coats, jackets, sweaters, pants, and hats now in America and all based on classic Outbacker fashion. Each piece of clothing has its own quirky history; each detail, a function that springs from Australian life. Akubra hats have wide brims to shield Outbackers from scorching

AFTER "THE THORN BIRDS," THE MOVIES, AND MEL GIBSON, AUSTRALIAN APPEAL BECAME ACCEPTED FACT. NOW, COMES THE FASHION: GREAT GEAR, NEW KNITTING, THE LURE OF "OUTBACK"

GRILHAULT DES FONTAINES. JIM GLOBUS/ABC. Hair, George Napoleon for Clive Summers Salon, NYC. makeup, George Newell. Details, last page

below-equator sun; Bluey jackets (like the one *left*) are made of a wool so dense that it's fire-, rain-, and moth-resistant (a fabric developed in the 1850s for sheep drovers in Tasmania who faced winter storms, summer forest fires). Authentic Australian riding coats (now updated in black, with bright-blue linings) are made of cotton oilskin that will, in theory, keep you dry for thirty-six hours straight.

What those pieces are, histories aside, are simply great gear: casual clothes that, in their original guise, grew out of a need to stand up to the tough weather of the Australian Outback.

And "Any place five miles outside of Sydney," laughs Turner, "is 'Outback.' "

("View" continued on page 206)

BRUNO MAGLI

What women want: bathing suit buys, workout wear...designer directions: great hats, bags,luggage ...real charm: fall dressing

view

PEOPLE IN **FASHION** ARE TALKING ABOUT **WHAT'S COMING...**

What's going on? In terms of bathing suits (and what women want to wear this summer, it seems), the hot sellers of the season are bikinis—bikinis, across the board. And best-selling suits, as something of a switch, aren't simply black—but bright-bright red, hot pink, or royal blue: taxi-cab-yellow suits reportedly sold out before spring ended.

Much of what's selling this summer—whether that's a more revealing suit or just one in the thinnest cotton/Lycra or ciré fabric—is a direct reflection, swimsuit makers say, of a new self-confidence, a body-confidence, born of the fitness boom: When women buy one-piece looks, they're picking maillots that double as workout wear.

The effects of working out, in fact, may account for another phenomenon this year: the standout success of clearly glamorous—draped or decorated—swimsuits. (Sales are extraordinary of Gottex's sequin-covered maillot, at $250: a suit that, with a sarong, could work for a cocktail party). Women, it seems, are buying a bathing suit now as they do luxurious lingerie: simply as a beautiful piece, a pleasure. Explains Anne Cole, who has her own Anne Cole Collection, "In a store, you see a woman collecting four or five functional tank suits to try on—then grabbing one very sexy suit as she goes into the dressing room. When she comes out, that sexy suit, this summer, is the one she's buying."

People are talking about...details, interestingly: small details that are providing some sneaky—but very real —delights in fashion now. That sense of refinement might come from a single charming piece: some new black evening stockings, say, subtly flocked with roses of gold; it could be, simply, the graceful sense created by a new slanted heel on a fall pump... or the added texture (and femininity) of a great cashmere sock showing out from beneath a somewhat shorter trouser. The lining of a new coat, this fall, may be made in a foulard print; everything from duffel coats to casual bomber jackets are turning up now with a blast of color inside: be it a bright lining that's revealed a bit at the coat's collar or cuffs... or a fully reversible coat layer. Some of the best looks at fall collections have come from a refined— but clearly eclectic—mix of accessory pieces: a bowed plaid muffler framed by another print scarf at the neck, with a Maltese cross of big colored stones pinned on for humor. What all these ideas share though is a consistent sense: the idea of added dressing pleasure....

"Dressing details that are providing some of the sneaky—but very real—delights in fashion now"

New takes: First came Norma Kamali's "Wonder" bag—a giant soft shoulder bag that she regularly made for her OMO couture clients; now, there's an entire line of new Kamali handbags. And, in typical Kamali fashion, they come with inventive style, a decided wit: fabrics range from classic leather to fake fur to giant-rose chintz; shapes evoke lingerie bags, carpet bags, or 'fifties clutches. The new handbag styles also, typically Kamali, each have been given a somewhat tongue-in-cheek name: The "Ernie" bag, for one, is named for—the size and shape of—Kamali's pal, Ernie. He's a dachshund....What a difference a leather makes: Some of the chicest new luggage around, now, comes in classic hard-luggage shapes, as soft duffels; what's different is the "buffalo bag" leathers—and clear design sense—of Carlos Falchi. This creator of past seasons' hit buffalo bags now is making luggage of his uniquely tooled, textured matte calfskin—some of it remarkably "creased," for added interest....Patricia Underwood's hats are, each season, some of U.S. designers' favorites; at this fall's collections, they topped off runway looks from, among others, Bill Blass, Shamask, and Perry Ellis. Come fall, for a somewhat broader range of her clients—for women everywhere—something new: *rain* hats. In pearly dark (khaki, black, navy, burgundy) colors, shapes—a banded beret, sou'wester, an "off sailor" with a round crown—have real charm: a bonus, in the world of "waterproof."

What's up? As much as the entire world of workout wear, "active wear," warm-ups, and tights seems to be ever expanding into a broader area of casual, comfortable dressing, another clear trend is taking place: there's more and more attention being given to serious exercise wear. That focus, often, takes two new directions...and it says quite a lot about women. What you'll find: some highly technical advances (a "triathalon" unitard, say...or, for the serious woman athlete, a micro-light swimsuit developed to give a competitive edge to diving or other water sports). But there are, too, new workout clothes for the less-than-perfect body: new blouson leotards, over-skirt pieces, dolman-sleeved or shoulder-padded tops, lower-cut necks that look great on a variety of bodies. Some of the considerate exercise-wear names to watch for: Nona Summers, Jane Fonda Workouts, Stevi Brooks, Dorotennis.

It's not only the Europeans, it seems, who are opening new freestanding designer boutiques: Perry Ellis, for one, has a new Perry Ellis shoe shop on New York's Madison Avenue. To watch for, this fall: Diane Von Furstenberg's new Michael Graves–designed shop in NYC's Sherry Netherland Hotel. The idea? ''The best of'' DVF cosmetics, accessories, and, of course, clothes.

—KATHLEEN MADDEN

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HOW TO GET MORE OUT OF FASHION THIS MONTH—

VOGUE'S POINT OF VIEW/JUNE 1984

A DOZEN (OR SO) SMART IDEAS THAT GIVE SUMMER A SPECIAL EDGE... AND GIVE YOU A JUMP ON WHAT'S COMING LATER

By now, most of us know what summer has in store—both in a fashion sense and in a scheduling sense: we know what we'll be doing, where we'll be going, or not going. As the season takes shape, our own priorities become clear and it becomes easier to hone in on what best answers needs. This is the moment—the issue—to capture the essence of summer and to use it to your advantage.

First . . . in any season, and this one is no exception, there are certain standout items that provide an immediate feeling of change; things that are different enough to make you aware of their "news value." This summer, at the top of the list—a sarong skirt, or version thereof. Whether you go for a dark silk print or gutsy-textured linen sarong with a matching top as a city/work alternative . . . or you find a sarong in terry, in cotton knit, in pretty-color dishtoweling stripes for more casual purposes, for easy at-home evenings . . . or create your own sarong with an oversized print scarf—it symbolizes a definite change in skirt dressing.

If you're looking for pants and you're looking for a difference, this summer's best new options are softer, more relaxed. Instead of a properly tailored trouser—soft, drawstring-waist pants, sometimes cropped above the ankle. And—more of a change—into the world of pants dressing this summer, an explosion of shorts. Everywhere, new boxer shorts in engaging colors and prints—short to very short . . . there are easier, pleated shorts that replace a short summer skirt in a casual setting.

The top that stands out this summer: a different kind of shirt—a bare, cut-in tank top, often as cut-in as a "muscle" top. Obviously, these are shirts that are a lot more revealing, a lot more body-conscious. Another obvious difference—that of texture; these tops exist in cotton and silk knits, in crunchy linen knit, stretch knit. Sometimes, it's a top that even exists as a dress—an elongated to-the-ankle tank dress in cotton knit.

Certain things take you from summer to summer—basics that are the backbone of a leisure-oriented wardrobe. This year, if you need replacements, fill-ins, you're in luck. The reason: the "un-basic" quality of these pieces—each of them with more design, more style, and—key—each, cut on a different scale. Everything is softer, oversized—and it's enough of a difference to change the whole attitude of this way of dressing. There's a much bigger, oversized cotton T-shirt (at its newest, slipped under a suspendered skirt!) . . . the most appealing new version of a workshirt in crisp blue-and-white stripes—roomier, looser . . . a long-longer-longest summer sweater in textured knit . . . new version warm-ups.

Apart from real summer dressing, there are strong, interesting fashion currents that start to run in June—currents that can move you very gradually into fall if you catch their drift. What starts to happen now—you hear certain words, certain ideas are planted . . . ideas that will blossom in the months to come, but right now serve as useful indicators of change.

One thing that's unmistakable this summer: the variety of lengths and proportions. A below-calf sarong skirt . . . ankle-cropped pants . . . shorts . . . an ankle-length dress (to "shorten" or not with a belt). You get accustomed to variations: the test of whether or not a look "works"—the overall effect, not the length of any one particular piece. It's a thought to hold as the first fall clothes begin; lengths vary, proportions vary.

Another word you've been hearing—reading here—"scale"; another word that promises to figure importantly in the season ahead. What's on the way: a very oversized scale to coats, to many jackets and tops. As the season progresses, it remains to be seen just how oversized "oversized" will be; but it is a definite direction in fashion. At the same time—and it's another fashion direction you see right now, a summer theme—body-conscious dressing. Never has there been more of a focus on the body—achieved not from bareness, or from too-tight seaming, but achieved with clothes that are truly *designed* to reveal the body, from very casual pieces to the most sophisticated, most luxurious evening dressing. This heightened body-dressing will continue to evolve for fall.

The idea of shorter hair is not new this summer. But in summer, the joy—the freedom—of shorter hair speaks for itself. What you'll find as fall begins, precisely *how* hair is cut is changing all the time. Now there is new layering, new blunt cutting, new bias cutting, a new combining of straight and wavy layers. In other words, a lot of news and new options that give a variety of looks while still maintaining modernity, ease.

An assumption we all share in summer where beauty is concerned: that less is more. This is the time for a much more minimal makeup, for paring down—the moment when a healthy outdoor glow easily replaces the packaged kind. Also expected in summer—in the treatment sense of paring down—products that do more, work harder: a moisturizer with sunscreen; cream that doubles as lip gloss, triples as eye highlighter.

In subtle ways, you'll find a continuation of this beauty thinking come fall. First of all, in makeup there is an emphasis on what's natural looking—classic, neutral shades: brown and smoky eye colors; natural lip-color lips; you get no real "color" colors. There is, instead, sheerness, transparency; nothing false or shimmered.

If, in the end, summer is a season that's more relaxed, easier, it's also a season that calls for a little more inventiveness on your part; it invites some very personal touches. When clothes are casual, unstudied, what gives them "bite" is what's added . . . and what's added is often what's unexpected. Take hats. Suddenly, delightful, quirky little hats are all over—nothing standard, nothing that "finishes" a look, nothing but charm—from a multicolored baseball cap to a yachting cap to a graffiti-printed boater. . . . Graffiti "mark" some of the season's wittiest accessory pieces—a funny, printed camp shirt or tank top that moves over whites . . . a graffiti pin to pin in an unexpected place—on a hat, or on a belt . . . graffiti-patterned stockings. . . . There are new-shape sneakers in rubber—open-sided, brightly colored, to add a kick to shorts, to easy pants dressing . . . or with a more conventional shoe, unconventional socks in fluorescent colors (think of khaki pants, a white pullover and the shock of lime-green socks) or you can layer an open-weave sock over a solid or print. . . . There are a lot of ties around . . . and a lot of ways to wear them. One way—skinny painted ties pulled through trouser loops as a belt . . . or very wide ties against bare skin filling-in an opened blouse (one way *not* to wear ties—the strict way, with a buttoned-up shirt) . . . or, replacing a tie, a little scarf at the neckline.

This free-spirited approach to fashion is in keeping with summer—the best of summer—and that's what you'll find, starting on the next page . . .

sum

The best of summer: perfect weather, the perfect beach—what you get on these twelve pages at Port Antonio, Jamaica—and a perfect, perfectly relaxed, time for spending time together. Together here: the son of photographer Oliviero Toscani, Rocco, and his mother, former covergirl Kirsti—in the best, most relaxed, approaches to summer dressing...

mer: the best is just ahead!

Summer: The Best! Dressing for the best side of the season—the relaxed, casual, carefree moments—is barely "dressing" at all. What you get, what you want: clothes that simply slide on and go, more inventively this summer, through more innovative design; that offer uncomplicated comfort and cool attractiveness; that encapsulate a welcome freedom from dressing constraints and planning, and allow for a much freer expression of personal style....

The style of Kirsti Toscani, *this page:* a scarf with a looser, barer tank top modelled on a man's athletic shirt; with a fuller, longer skirt—new, prettier takes on "workout" dressing. Top of cotton jersey by Gene Ewing/Bis, about $42. Charivari NYC; Neiman-Marcus; Cotton Club, Houston. Skirt of cotton/polyester. Jane Fonda Workouts designed by Theoni V. Aldredge, about $68. Macy's, Herald Square and Aventura FL; Jordan Marsh, Boston; Burdines; Bullock's. . . . And a new, more "designed" approach to a casual dress, with the comfort of a warm-up, *opposite page:* a long cotton knit dress. By Joan Vass U.S.A., about $135. Mid June at Henri Bendel; Marshall Field's; Balliet's; Neiman-Marcus. . . . *Beauty Note:* Free-spirited summer makeup, (close-up on previous page)—Nude Shimmer lips, Nude blusher—Elizabeth Arden. These pages photographed at the Trident Villas and Hotel, Port Antonio, Jamaica. Hair, Valentin; makeup, François Nars. Details, more stores, last pages.

pants of indigo-dyed linen-and-cotton. By Et Vous, about $64. Bloomingdale's; Woodward & Lothrop; Burdines; Swansons on the Plaza; Bullock's; Macy's; San Francisco. For fashion details, last pages this issue.

Toscani

Toscani

Summer: The Best! More of what this season has to offer: a splashing surf, the softest sand, the bluest sky—the setting for perfect new renditions of perennial summer essentials: a little "T-top," a big pullover, white pants—pure, simple pieces that are key to the best summer "dressing"...

Perfect pants for the casual side of summer, *opposite page:* white jeans; with a perfectly uncomplicated, easy little white T-shirt—the base for summer style, for personal style: the charming little cap by Matsuda. Jeans of cotton/polyester denim, about $38; top of cotton, about $16. Martex towel. . . . *Beauty Note:* Perfect summer makeup, from Halston Cosmetics—icy Thistle Lip Gloss, Peach Chiffon blusher. . . . More casual ease, *this page:* a big, big terrycloth top, perfect for the beach, for home, for summer! Of cotton/polyester, about $35. All, Halston III for J.C. Penney. Fashion information, see next to last pages.

Summer: The Best! New themes: the overall, the vest, the hat...borrowed from other worlds—active, military, men's—now played out with new imagination, new playfulness

This page: New, charming, take on overalls—a suspendered cotton skirt (about $90), over a big cotton T-top (about $14). Both, T.J. Boys. Saks Fifth Avenue, NYC and Beverly Hills; The Knit Wit, Philadelphia; Gazelle, Boston; Ayla, Ann Arbor MI; Blake, Chicago; Melons, Los Angeles. . . . And, *opposite page:* New take on army/navy dressing—Naf-Naf's vest (about $48); T-shirt (about $54), and pants (about $66). All, of cotton. Bloomingdale's; Cambridge Bodyworks, Cambridge MA; Coconut Grove Clothing, Coconut Grove FL. Matsuda hat. *Beauty Note:* The charming makeup—Heather Mist lips, by Merle Norman. Details, more stores, last pages.

Toscani

Summer: The Best!

A look at clothes that exemplify summer's easy spirit; a "peek" at a family at ease . . .

Clean, uncomplicated, casual—what summer dressing is all about. One of the best sweaters around, *this page:* Zoran's big, loose, ribbed cashmere/silk pullover, about $500. Zoran, NYC and Washington DC; Linda Dresner, Troy MI; Ultimo, Chicago; Macy's, San Francisco. With "officer's" pants in cotton gabardine, about $73. By Et Vous. Saks Fifth Avenue; Mark Keller, Birmingham MI; H. D.'s Clothing Company, Dallas; Robinson's, California. . . . *Opposite page:* Pyjamas—the easiest alternative to a shirt and pants. Of chambray blue cotton. Top, about $85; pants, about $70. By Robe de Chambre/Comme des Garçons. Comme des Garçons Boutique, NYC. . . . *Beauty Note:* Summer makeup at its best—soft colors glistened with a bit of gold: Golden Rose cheeks, Red Gold eyes, by Christian Dior. Fashion information, more stores, next to last pages.

Out-of-the-ordinary summer's

The almost otherworldly site of the photos here: the steamy tile and pale-marble cove of New York's newly renovated Luxor Baths—not your everyday kind of atmosphere. To set it off—some of the season's best bathing suits: the best maillots in sleek, straightforward shapes; the best bikinis—un-gimmicky, looking very new again. And—added news—everything in black with provocative color or in dark colors lifted by brights, by unexpected touches . . . *Near right*, for example, from Yves Saint Laurent Beachwear, an all-black maillot, dipped in the back, with red ribbed trim curved around the legs, almost like a sweater band. Antron/Lycra suit with polyester/cotton trim. About $44. Bloomingdale's; Jacobson's; Neiman-Marcus; Robinson's, California; Nordstrom; Eaton's, Canada. . . . *Far right*, one of the newest bikinis. As small as a bikini should be, but with a black bandeau top, unmatching blue bottom. Antron/Lycra suit by Ariel for Haye Design, about $38. Macy's Herald Square; Burdines, Dadeland; Balliet's; Robinson's, Beverly Hills; Andrade, Honolulu. These eight pages: hair, Edward Tricomi for Pipino-Buccheri, NYC; make-up, Tomoko. Details, more stores, last pages this issue.

more dramatic bathing suits

Deborah Turbeville

Out-of-the-ordinary

The new appeal of a bikini comes through most strongly this season in the prettiest black-and-bright prints, in the barest shapes. One of the barest—and prettiest—is from Robby Len, *right:* a black-and-multicolor bikini that shows off the body at its best. In ciréd Antron/Lycra; about $31. Macy's, Herald Square and Garden City NY, Filene's; Jordan Marsh, Miami; Foley's, Houston. . . . To the right of that, another version of the unmatched bikini—Stevi Brooks cropped black exercise top, brown bikini bottom by Ariel for Haye Design . . . And, *above*, another new maillot, clean-shaped and very slick-looking in a no-nonsense kind of cut: Cole of California's all-black suit with two big yellow zippers striping either side. In Antron/Lycra, about $38. Lord & Taylor; Hudson's; Carson Pirie Scott, Chicago; The Broadway, Los Angeles; Nordstrom; Liberty House of Hawaii. . . . Details, more stores, last pages.

Out-of-the-ordinary

Deborah Turbeville.

This page, one of the looks to watch: a bikini with an offbeat print. From Charles Jourdan, a bare thong in black, with multicolor hearts. About $90. Charles Jourdan, Trump Tower, NYC; Chevy Chase MD; Bal Harbour; Chicago; Dallas; Beverly Hills. . . . And *left,* another in Jennifer Bartlett's series: images of a pool, a small boy, towering cypress trees. Here, "In the Garden #135," 1980, pastel on paper. From the collection of Mr. and Mrs. Paul Anka. Details, see next to last pages.

Deborah Turbeville

Summer is almost its own reward: makeup and clothes are pared down, sunlight brings up a little healthy color… everything's easier, "less is more." But more than ever, the ease, the body focus of summer is the natural outcome of skin that's tended, diet that's watched, a body that's exercised year-round on a regular basis. That makes summer as simple as getting it down to a formula—and that's the real reward on all of these pages

feeling it

Summer's a different way of feeling, a clearly superior time for looking one's most attractive while enjoying the ease of not having to work very hard at it—the kind of free-wheeling looks model Renée Simonsen, *left*, makes look very easy here. You start out a little tanned, a lot rested (cardinal rule of "natural beauty"), add nothing more than gleaming black mascara and diamond-glitter gloss on lips (both by Madeleine Mono). And there's probably a minute for a coat of shiny white on nails (Sally Hansen's Sailor White). Simple enough, for a look with so much going for it! Speedo America swimming cap. All these eight pages: photographed on location at the Prospect Reef Resort on Tortola, British Virgin Islands. Makeup by Linda Cantello; hair by Sam McKnight; nails by Elisabeth Drabinski.

Denis Piel

freer, easier hair

The attractiveness, the freedom of summer hair starts with a cut that's simple, falls into place, has unflappable style. Points of difference now: hair's newly rounder shape, added bulk . . . a move to blurrier, uneven bangs . . . to hair brushed forward, onto the face (the idea, *above*). After so many super-short cuts, there's a certain charm, too, in longer hair swept up into a soft chignon or—newer still—a ponytail, not one tightly hugging the head but loosely wrapped and tied, with shorter layers brushing tne neck, fringing the face. Also making news: conditioning haircolor that sunlight just makes richer. And—based on new knowledge that hair, like skin, can get "sunburnt," lose moisture/manageability—more hair treatments, styling gels, sprays with sunscreen, as in Philip Kingsley's Sun Survival System.

healthy skin

Protection, moisture: what your body needs to withstand summer's kind of outdoor exposure. Unfailing use of sunscreens is a must to prevent a good deal of sun damage; keeping sun-damaged skin out of the sun has been proved to help reverse ill effects. Most dermatologists recommend year-round sunscreen use and no lower than SPF 15 in summer.

Age-indicator areas that deserve special coverage: eyes, lips, throat, backs of hands (a zone-specific body-care system, Lancaster Sun Line Cosmetics). Not only the skin surrounding eyes but the corneas are vulnerable to ultraviolet rays, and only UV-blocking sunglasses protect them.

. . . body focus

What you notice about an attractive woman in summer: bareness, first . . . polished skin . . . the curves of a body that is fit but not over-muscled . . .

Then there's the subtler sensuality of thicker, barely tweezed eyebrows, of hair brushed over one eye, of a more relaxed beauty attitude.

Underlying, too, this special kind of attractiveness: attention to the finer points of beauty, to skin buffed smooth, richly moisturized, and set off, for evening, with the cool glide of fragranced moisturizer on shoulders, décolletage. Casually luxurious, flecked with 23-karat gold: Nocturnes de Caron Les Scintillantes perfumed sparkling gel. Vicky Tiel strapless evening dress; necklace, Ted Muehling. Details, stores, see last pages.

Denis Piel

simpler grooming

A pretty, practical change to make at this time of year (if you haven't already): to shorter, somewhat rounder, more natural-looking nails. Simply brushed with a protective coat of clear nail varnish or—wonderful played against the deeper tone of sun-tinged skin—one of the new pale shades in the nude-beige to clear-white range, freshest looking when the color, like makeup's, is kept fairly sheer. The one spot on the face that can carry a certain amount of glisten, as long as the color is translucent, the rest of makeup is quiet, undone: the lips, where gold-flecked glosses can be worn alone/ over matte lip stain. *Above*, it's a lipstick with moisturizing benefits: Borghese Spiced Cinnamon Lip Treatment moisturizer stick and Borghese Opalescent Pearl nail color.

BEAUTY: THE REWARDS OF SUMMER

unhurried activity

A walk, on the beach or in the city, is not only one of summer's simplest joys but—if your walk is a twenty-minute mile *daily*—what many experts agree is all most women need to maintain minimal fitness.

At this time of year, when clothes bare more of the body, how you walk—back straight, stomach flat, buttocks tucked under—not only makes a real difference in your appearance, in how you carry your clothes, but, based on the principle of isometric (constant) muscle contractions, can spot-train muscles to keep areas most prone to sag (i.e., the buttocks area) firmer, leaner looking.

bared skin

Key to body and face smoothness at this time of year: regular skin "sanding," through use of body-zone-targeted grainy cleansers, sponges, gently abrasive washcloths. Done *gently* on a daily basis; this sloughing will enhance rather than erase a slight tan, as it clears away dead skin cells, helps skin to regain a mirror-like surface.

That ability to reflect light is the "secret," at every time of year, of younger-looking, softer-feeling skin. Always an essential: post-shower or bath moisturizing, especially on dryness-prone spots: knees, elbows, cheekbones, around eyes.

Red Sunsuit, Stephen Sprouse. Hat by Victoria Falls. Details, stores see next to last pages.

Denis Piel

time for yourself

One of the key pleasures of summer is relaxation—and much of warm weather's slower pace centers around water. It shows up in the bracing energy boost of a cool ocean dip, in the body—and skin—nourishment of a tall glass of water or fruit juice, of eating more water-rich vegetables, icy summer soups. (Worth noting: An hour of hot-weather exercise can rob your body of several *pounds* of water. For replacement: two cups per pound lost; best absorbed at cold, i.e., refrigerator, temperature.)

In summer, when beauty is, more than ever, based on health, focused on the body, there are times when practically the only "makeup" a woman needs, or wants, is a shot of neon . . .on the toes! (Dayglo Orange nail paint from Patricia Field, NYC, here; other near-neons: Estée Lauder's Golden Apricot Polished Performance Nail Lacquer; Cayenne from Chanel) backed up by smooth heels, feet, muscle and mind de-tensing benefits of a pedicure, foot and leg massage . . .

. . .attractiveness

In summer, when you have a bit of tan, makeup can be as simple as a single spot of color—bright lips or smudgy olive eyes. Or as uncomplicated as a single cosmetic—a lipstick, lip pencil, or bronzer—used on mouth, cheeks, browbone, varying the intensity of color. As for hair, there's a charm to letting hair "set" in open air. Essentials: sunscreen always, a haircut that literally guides hair into place. The lipstick, *right*: Estée Lauder's Re-Nutriv All-Day Pinked Melon; T-shirt dress, Chantal Thomass. Hair, all eight pages, Sam McKnight; makeup, Linda Cantello; manicures, Elisabeth Drabinski. On location at Prospect Reef Resort on Tortola, BVI. Details, last pages.

Denis Piel

Beauty Note:
Close-up on a more
dramatic eye,
soft-color mouth:
Revlon's Superfrost
Beige and
Taupestar shadows
(new Custom Eyes
shades); Sea
Opal Pink lips.
These fourteen pages
hair: Yannick for
IS Paris; makeup:
Francois Nars.

King

Starting point for the news, the season's spirit—the collection of **Jean-Paul Gaultier**—exuberant, imaginative, a source of new fashion thinking. *Left*, close-up for effect, the wit of his new accessories: the brown felt hat wrapped in double print scarves (Stephen Jones for Jean-Paul Gaultier); the funny glasses, colored gloves and earrings. . . . More of the unique Gaultier approach, *right:* a weightless velvet bomber jacket, with the collection's signature top—cut very long, the attached streamers wrapping over the hip . . . and a narrow skirt in the same charming print. Jacket, about $492; top, about $391; skirt, about $277. Late July at If Soho, NYC; Alan Bilzerian, Boston; Emphatics, Pittsburgh PA; Charles Gallay, Beverly Hills. Jacket and T-shirt at Ron Ross, Tarzana CA. For details, more stores, see last pages of this issue.

Fall ready-to-wear from Paris and Milan —strong messages of change... fashion that clearly takes off in different directions. It's a season of contrasts, of individual interpretation. The words and the attitude may be familiar but the looks are very different —and very different from designer to designer. On these fourteen pages, looks that symbolize key changes

new departure points ...paris

as a daytime
theme: real
dressing
in pants…
as a fabric-
to-watch:
jersey

new departure points... as a rule everywhere real changes in the shape of pants

Yves Saint Laurent always makes it look easy—the style, the assurance, the finish he gives to dressing. As a perfect example, *left*, as a key look for day and as a way of "dressing" from **Saint Laurent Rive Gauche** with ease—and polish—the show opener: a wonderful "sweatshirt"-shape top in wool jersey and straight-legged trousers in wool jersey (a fabric that's everywhere this fall, and one that's always at its best here). Top, about $385; pants, about $330. August at Saint Laurent Rive Gauche Boutique Femme, NYC; Saint Laurent Rive Gauche Boutiques, Boston; Washington DC; Bal Harbour FL; Oakbrook IL; Houston. . . . Expressions of change from **Sonia Rykiel**. . . . from a collection filled with delightful ideas—feminine, inviting, true to her spirit. *Right*, one of her new-shape pants—her narrow-as-a-sleeve "jeans"—straight on the leg, seam-stitched, pocketed, ankle length—here, in red wool knit. And a terrific—it almost goes without saying—Rykiel sweater: an oversized red wool/angora pullover with a necklace of gold-coin "sequins" in front, a narrow black stripe near the hem. Sweater, about $395; pants, about $195. Late July at Sonia Rykiel Boutique, NYC; Ultimo, Chicago; Lou Lattimore, Dallas; Theodore, Beverly Hills CA; Creed's, Toronto. Accessories, details, additional stores, see next to last pages.

new departure points... a change in the look, the feeling of a skirt

In **Karl Lagerfeld's** first collection, a redefinition of terms, of shapes. For instance, in a season where good skirts are few and far between, he does a terrific new skirt, *right.* In red wool jersey (again!), very narrow, soft, shirred from waist to hip—one of fall's key effects—then double belted. With a loose-fitting, dolman-sleeved blouse in white silk. Blouse, about $765; skirt, about $640. August at Saks Fifth Avenue; Saks-Jandel; Marshall Field's; Neiman-Marcus; I. Magnin; Holt Renfrew of Canada. . . . It's racy, it's new, and it sets up a different proportion for coat dressing, *far right:* **Lagerfeld's** navy cashmere "riding coat"—big through the shoulders, but narrow on the body. And his new-shape cashmere pants—high-waisted, wider, easier, below-calf. All very "properly" turned out with a crisp white cotton shirt, black cashmere man's muffler. Coat, about $2235; pants, about $850; shirt, about $490. August at Bloomingdale's; Hirshleifer's, Manhasset NY; Saks-Jandel; Ultimo, Chicago; Neiman-Marcus; I. Magnin. Accessories, last pages.

King

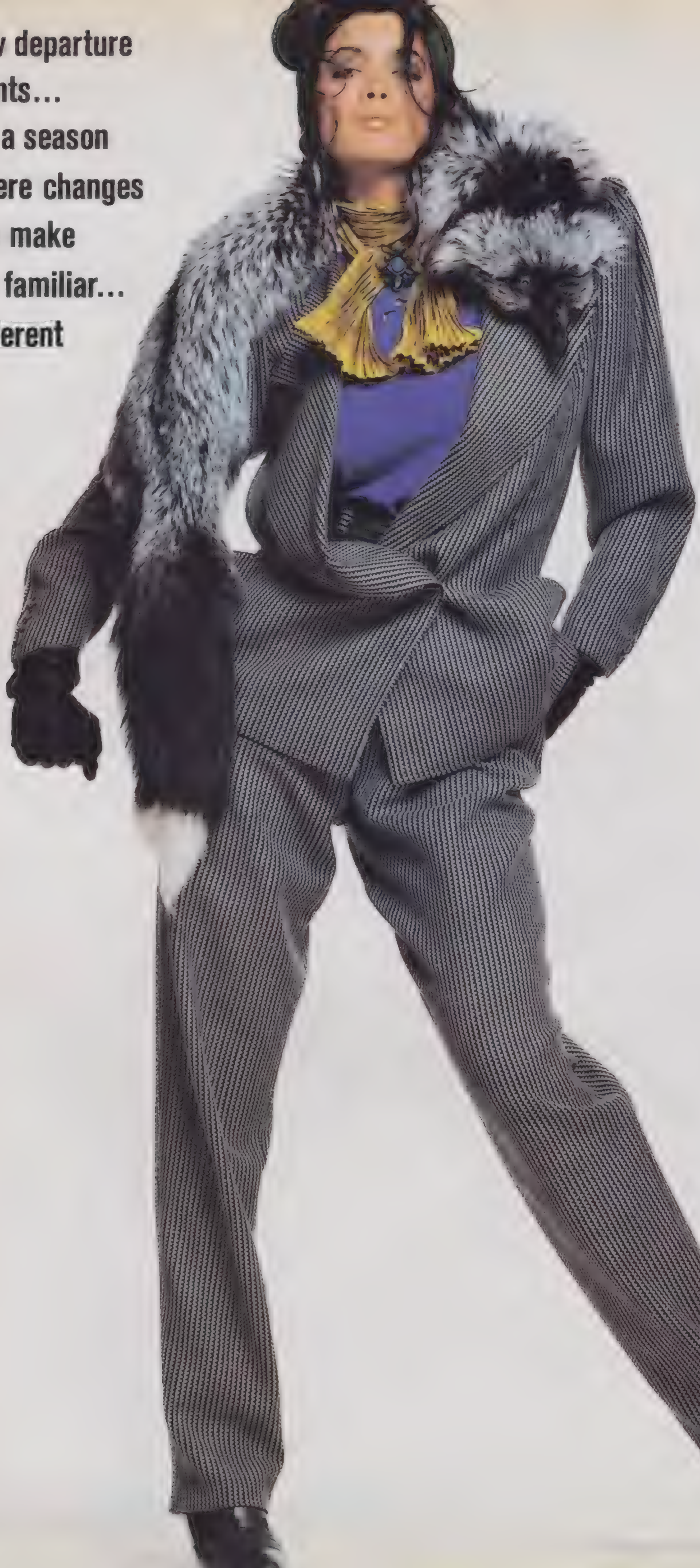
key change
this fall:
the character,
the proportion—
of coat
dressing

new departure points... sometimes, it's a clear-cut change of mood... and the charm of a "classic" style comes through

From **Chanel,** a look that's instantly—totally—appealing, *left*. The "schoolgirl" dress in black wool crêpe, a low V-collar, white satin dicky, black taffeta bow. And the gold buttons, the gold chains, the charming hat that gives perfect expression to this way of dressing. Dress, about $1600. October at Nan Duskin; Neiman-Marcus .... In another fashion direction—**Jean-Paul Gaultier's**—a distinctive take on pants dressing, *right*, with a brash mix of tartans, a new design to all the basic pieces. His new wool tartan kilt-jacket—wrapped at the waist, with "tails" in back, a velvet collar; and extraordinary wool tartan trousers—elasticized and snug at the waist, then very big and very baggy, narrowing at the ankle. Underneath, his signature polo shirt in red wool jersey, the streamer ends wrapping and rewrapping the waist. Added touches: the tartan badges, colored gloves. Jacket, about $1200; pants, about $400; top, about $270. Late July at Dianne B., NYC. Fashion details, see next to last pages.

sometimes,
the attraction
is the
unexpected—
an "un-classic"
approach
to dressing
in pants

new departure
points...
it's a season
where changes
can make
the familiar...
different

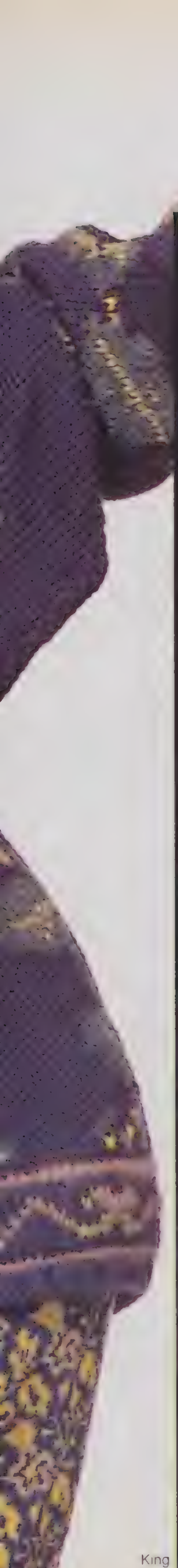


it's a season of coat dressing... (of trench-coat dressing)... and of interesting proportions

What was so outstanding at **Emanuel Ungaro**—the seductiveness, the suppleness of his dressing, day and night. *Left*, the way that transforms a tailored wool pants suit: a black-and-white menswear pattern, with a perfectly cut longer jacket—wide at the shoulder, gently shaped; the pants, easier, pleated in front, straight through the leg. And underneath, characteristically charming Ungaro touches: the purple cashmere/lambswool sweater, lace appliqués at the neckline, the pleated scarf held by a jeweled pin, the fox boa—no wonder everyone raved! Suit, about $1150. Sweater, about $700. September at Emanuel Ungaro Boutiques NYC, Palm Beach, Houston; Saks-Jandel; I. Magnin; Creed's, Toronto. . . . Again and again, in Milan and in Paris, the trench coat stands out as a shape to watch—and as a "base" for coat dressing. At **Saint Laurent Rive Gauche,** *right*, a show-stopping black silk/cotton satin mini-trench, with black-and-gold buttons, over the most body-conscious two-piece dress: a black ribbed wool sweater top, very short black wool skirt. What's eye-catching—irresistible—not the length, but the total look, the unique proportion, the overall effect. Coat, about $2000. Sweater, about $220. Skirt, about $255. July at Saint Laurent Rive Gauche Boutique Femme, NYC. Saint Laurent Rive Gauche Boutiques Manhasset NY, Fort Lauderdale, Bal Harbour, Houston, San Francisco. Details, more stores, next to last pages.

King

new departure points... look for changing "identities"— differences in design that give pieces new character



look for
changing shapes...
narrower
new pants,
a rounder
new coat—
nothing remains
the same

An unqualified delight, *left:* **Jean-Paul Gaultier's** extraordinary new wool sweater—perfect example of how differences give "pieces" a special quality. The shape is different—very big, stretched-out, below-the-hip in length. The sophistication is different: hand-knit tapestry flowers in offbeat, prettier colors. And the total effect is different when it's slipped over his narrow wool knit skirt printed in a smaller floral pattern. Sweater, about $760; skirt, about $155. Late July at Bergdorf Goodman; Alan Bilzerian, Boston; Davison's, Atlanta; Linda Dresner, Troy MI; Charles Gallay, Beverly Hills; Ron Ross, Tarzana CA. . . . With characteristic inventiveness, **Claude Montana** gives pants dressing his special stamp. *Right,* new super-narrow black velvet ski pants—ankle-length, longer in back, with a black wool turtleneck, banded at the hip. What gives the look a different proportion: his fantastic oversized ¾ coat—bigger, rounder, softer, dolman-sleeved in neon-yellow (one of several neon brights he showed) wool, tapering and buttoned over the hip. Coat, about $510; pants, about $225; sweater, about $430. September at Bloomingdale's; Nan Duskin; Saks-Jandel; Martha, Palm Beach and Bal Harbour; Neiman-Marcus; I. Magnin. For details, more stores, see next to last pages of this issue.

King

new departure points... a change at night: the simplicity of pants dressing reinterpreted

It was a consistent, highly-focused **Giorgio Armani Milano** collection—key shapes appearing again and again in a variety of beautiful fabrics For evening, *left*, an extraordinary "smoking" variation based on his perfect man's overcoat shape and trousers: the coat in black crêpe with a jeweled medal; the trousers in opaque-lined black lace Coat, about $900; pants, about $680. Turnout, August at Giorgio Armani Boutique, NYC; Ultimo, Chicago; I. Magnin Pants at Hattie; Capriccio, Scottsdale AZ and La Jolla CA.

As an evening thought everywhere: dressing gown/bathrobe dressing But nowhere expressed more gloriously, more luxuriously than at **Claude Montana.** *Right*, his extravagant, grand-gesture sweeping bathrobe coat in sapphire-blue velvet with gleaming satin collar, cuffs, pockets over tuxedo-striped paisley silk pyjama pants and a satin-collared paisley silk pyjama shirt Coat, about $1410; pyjamas, about $950. Turnout, September at Saks Fifth Avenue; Martha, Palm Beach and Bal Harbour; Sakowitz; Apropos, Newport Beach and Woodland Hills CA Pyjamas at Ultimo, Chicago; Wilkes Bashford, San Francisco. Details, see next to last pages

more news
at night:
the all-out
drama of
dressing-gown
dressing

King

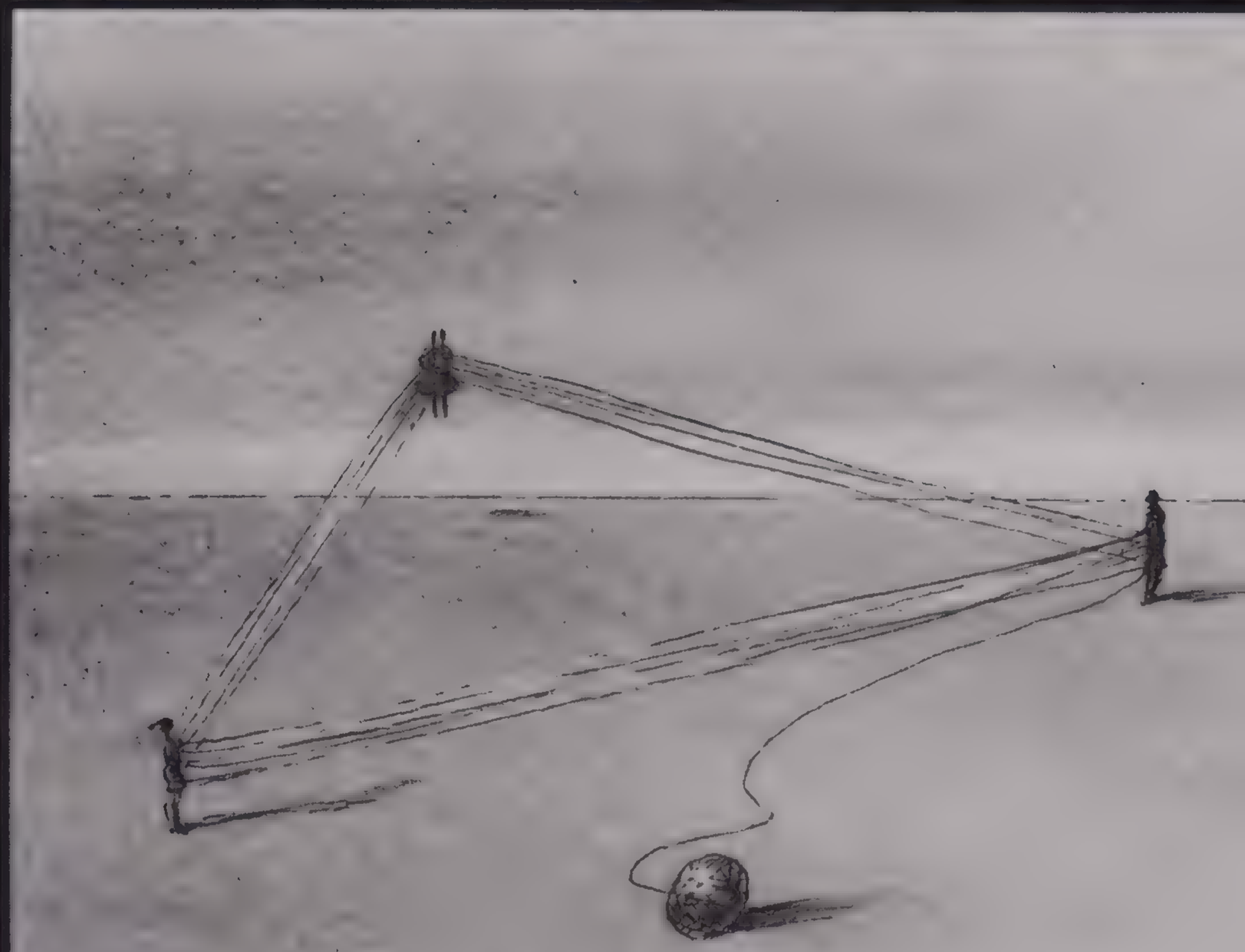
WOMEN & MONEY

VOGUE'S
NINTH AMERICAN WOMAN
SYMPOSIUM

Edited by
Lorraine Davis

Does love make
the world go 'round
--or is it money?

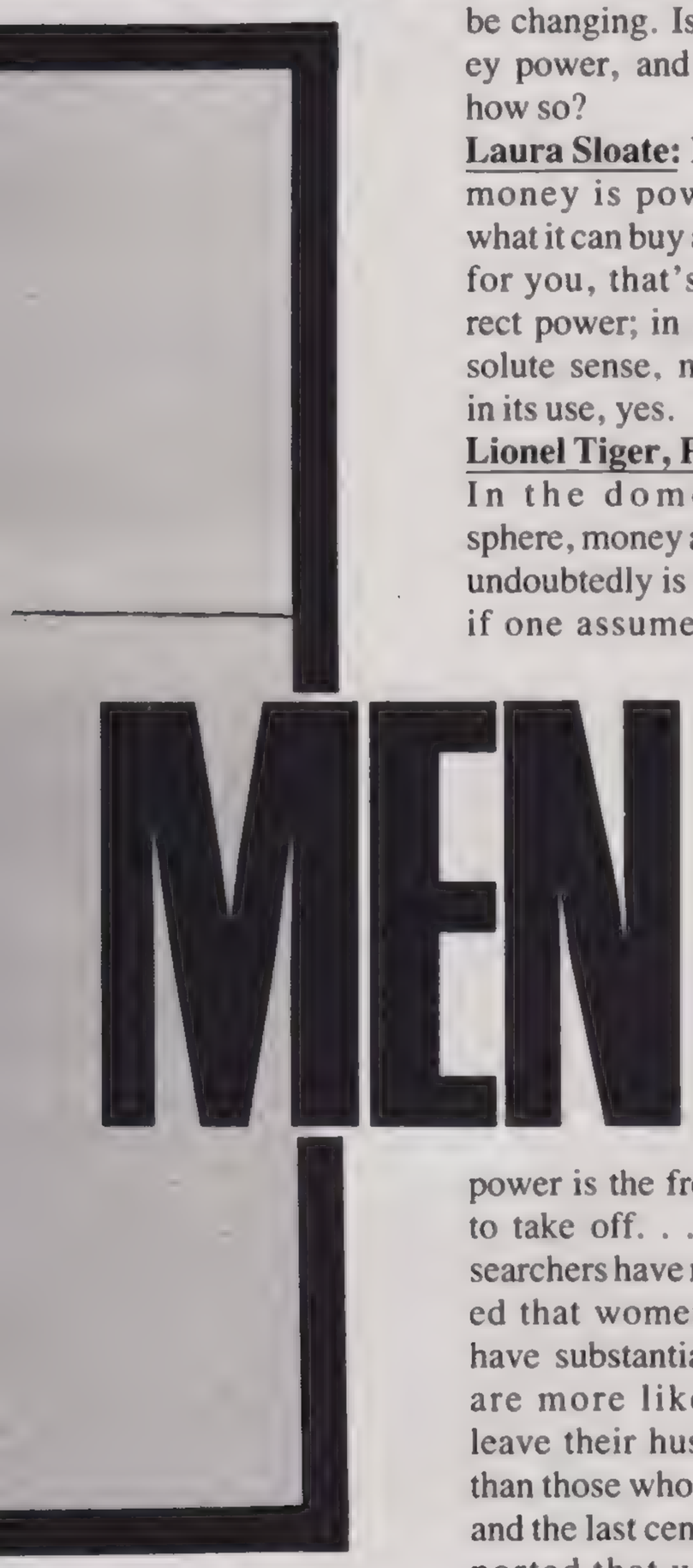
What happens when
the two collide?
We asked eight people
with vantage
viewpoints to talk
about how recent
economic advances
by American women
have affected their
interactions with men,
in the workplace
and in private.
They discussed both
lack of pay equity
...and the problems
that follow
when women do earn
as much--or more--
than men, took a look
at the future
for couples
and their finances



Amy Gross, *Vogue features editor:* The subject is Women, Men, and Money. We, being clever, thought of calling that "the new triangle" and quickly realized it was really "the eternal triangle"—with a major difference, which is that women are working more and earning more than ever before; we're still not earning what men are, but we are making more. And we might assume that money is power and that, as the balance of money is changing in couples and at work, so must the balance of power be changing. Is money power, and if so, how so?

Laura Sloate: I think money is power in what it can buy and do for you, that's indirect power; in an absolute sense, no; but in its use, yes.

Lionel Tiger, Ph.D.: In the domestic sphere, money almost undoubtedly is power if one assumes that



power is the freedom to take off. . . . Researchers have reported that women who have substantial jobs are more likely to leave their husbands than those who don't, and the last census reported that women who earned over $25,000 a year were four times more likely to divorce than men who earned this amount. A reasonable index, if you will, of intimate power.

Whether and when this will extend to the larger structure is another matter, but there are different kinds of power and different levels of its use.

The Hon. Geraldine A. Ferraro: I agree that if you have money, it gives you options. A woman who is in a position where she has the ability to function on her own because she has money has more open to her. If you are a poor woman, and there are lots of them in this country, you really don't have too much available to you. You don't have the ability to leave your children with someone so you can go out and focus yourself on a job so that you can do better. And in many instances, you don't have the ability to create a life that gives you some sort of happiness. I'm not saying money is an end in itself, but it sure makes life a lot easier.

David Mahoney: Money is just one form of power. Power is basically a perception; if people think you have power, you have power. I know people who don't have money who have power, and I know a lot of people who are tied down by their money and don't have power. Money can be used to influence or dominate, but it doesn't create power.

Pepper Schwartz, Ph.D.: I think that money certainly gives power to a woman, or to anyone who has more money in a relationship. Certainly the relative incomes of couples, we discovered, affect their decision-making. When we looked at who made the more important decisions in a number of areas, we could predict it from those people's incomes; so even if they don't know that they get that power from money, they do have it.

There are lots of people who have the ability to have power who don't take it, and that's particularly true for women. They often don't think they have the right to have that power, so they either literally hand their incomes over and have no control over the money and no decision-making power, or they believe that they should subordinate their sense of power to their husbands', because they fear it, or to their male partners' because they feel that that's the only way they can preserve the relationship; and there are some conditions under which that's a correct assumption.

We found most of the women in our study believed in the male-provider role, that it's the man's job to be the economic center for the family; and so any money these women may have is not as useful to them as to a woman who has a more egalitarian philosophy of life.

Philip Blumstein, Ph.D.: I think it's undoubtedly the case that wives who have independent sources of income can feel more free to leave a marriage or a relationship that they're not comfortable with. We found that women who were successful in the world of work did indeed have their relationships break up more often; but when we looked at why they were breaking up, it tended to be the man who was leaving, which suggests that it's the man's reaction to the woman's success rather than her seeking greener pastures elsewhere.

People sometimes object to the notion that money creates power in a couple. It doesn't jibe with their sense of romance and fair play in a relationship, and *(Continued)*

Eugene Mihaesco

TALKING ABOUT MONEY. THE LAST TABOO...

"Even though people now talk about every nuance of what they want from sex, they still have a need to protect themselves about money, to have some separateness and privacy," says Roy A. Nisenson, Ph.D., a Westport, Connecticut, psychoanalyst.

The fears people have about self-exposure—fears of being manipulated, resented, or judged, for example—are often projected onto money "almost as if it were a Rorschach test," Dr. Nisenson believes. "What we do with money expresses who we really are. It makes a statement about our power or lack of it. It reveals our most private needs, wishes, and feelings."

How to ease money tensions in close relationships? Dr. Nisenson calls for discussion of money from the outset. "By this, I don't mean that a man and a woman have to tell each other everything right away. But if you feel more comfortable sharing expenses on a date, you could say something like 'Why don't you pick up movies and I'll get cabs?' "

For couples with long-standing trouble in money communication, Dr. Nisenson recommends "talking about what you might do with a certain amount of money if you had it. You can explore your fantasies, learn who you are and what you want." He also believes couples should do their taxes together so both get some grip on where their money comes from and where it goes.

When it comes to managing family money, "there's no single right way to do it," Dr. Nisenson says. "With most couples, money management isn't equally shared, and there's no reason it should be. Usually, one partner has a greater talent for it. The important thing isn't who takes care of it but that both understand what's happening to their money and why."

—PATRICIA O'TOOLE

"In the domestic sphere, money almost undoubtedly is power if one assumes that power is the freedom to take off...Researchers say women who have substantial jobs are more likely to leave their husbands than those who don't... A reasonable index of intimate power."

--Lionel Tiger

"A woman who makes money, even a considerable amount of money, might be able to achieve a greater equality within the couple. Many feel a sense of strength from the ability to earn money on their own but feel good about remaining part of a couple."

--Marilyn Berger

"Pooling money, not keeping money separate in a couple relationship, can become destructive: you don't have the diginity of your decision-making. But separate accounts become destructive when there is no community, nothing in common, and therefore no sense of future and risk together."

--Pepper Schwartz

"Where the salary gap between male and female jobs of comparable value is narrowest is at the level where people are making the most money; but women on the whole are still paid sixty-two cents for every dollar a man earns...90 percent of the female population are earning less than $20,000."

--Geraldine Ferraro

we have found some couples for whom it doesn't. We had lesbian couples in our study, and they were most often the ones for whom the financial balance didn't seem to predict the power balance, which suggests they tried to have a more egalitarian relationship.

Marilyn Berger: I should think that a woman who makes money, even a considerable amount of money, might be able to achieve a greater equality within the couple. I know of many women who feel a sense of security from being able to earn money on their own but feel good about remaining within the couple; they feel a sense of strength that comes from the ability to earn and a certain leeway to be able to go out and do things that they couldn't do otherwise.

When I get a nice check from having written something, I'll go out and buy something for myself or something for my husband in a way that I wouldn't if I weren't earning that money.

Harriet Pilpel: I think that money is power but only for the person who knows it gives power. In other words, there are a majority of powerful people in this country called women, who are said to have more money per capita in their names than men do but don't know that; or if they know that, they don't really think the money is theirs. A lot of women feel that they are just holding the money for their husbands, their fathers, their brothers, the heads of the merchandising es-

The Hon. Geraldine A. Ferraro, Congresswoman from New York

tablishments where they work; and in that sense, money isn't power simply because these women have no knowledge that money is power.

One place that I see women in terms of money is, of course, when marriages are breaking up. I'm amazed to see the number of women who come in and make such remarks as, "Of course, my husband has all the money, so that means he'll get custody of the children, doesn't it?" Women without money in marital breakups are scared to death to fight for fear that they will lose their children, or not get anything.

Then there is the other side of the medallion, women come in who work, rather than just "have money," and I have often noticed that these women feel that everything the husband earns belongs to the family and everything the wife earns belongs to the wife; and I think that is something that is somewhat skewing the picture here too.

Dr. Schwartz: Money really works differently for poor women and middle-class women and wealthy women. In the case of very poor women, there was a study the federal government sponsored until it ran awry; they decided, being pro-family and pro-marriage, that they would try to support the marriages by giving the women income maintenance. It was done in Seattle, in Denver, and in Chicago. They gave training to very poor women and gave them the money to get them on their feet, thinking that would take some of the volatility out of their lives and make their marriages more secure. What happened instead was an enormous increase in the divorce rate. A lot of women got out of miserable situations that they would have gotten out of a lot sooner if they had had any choice whatsoever. Whereupon, the government immediately stopped the study.

David Mahoney, retired chairman of Norton Simon, Inc.

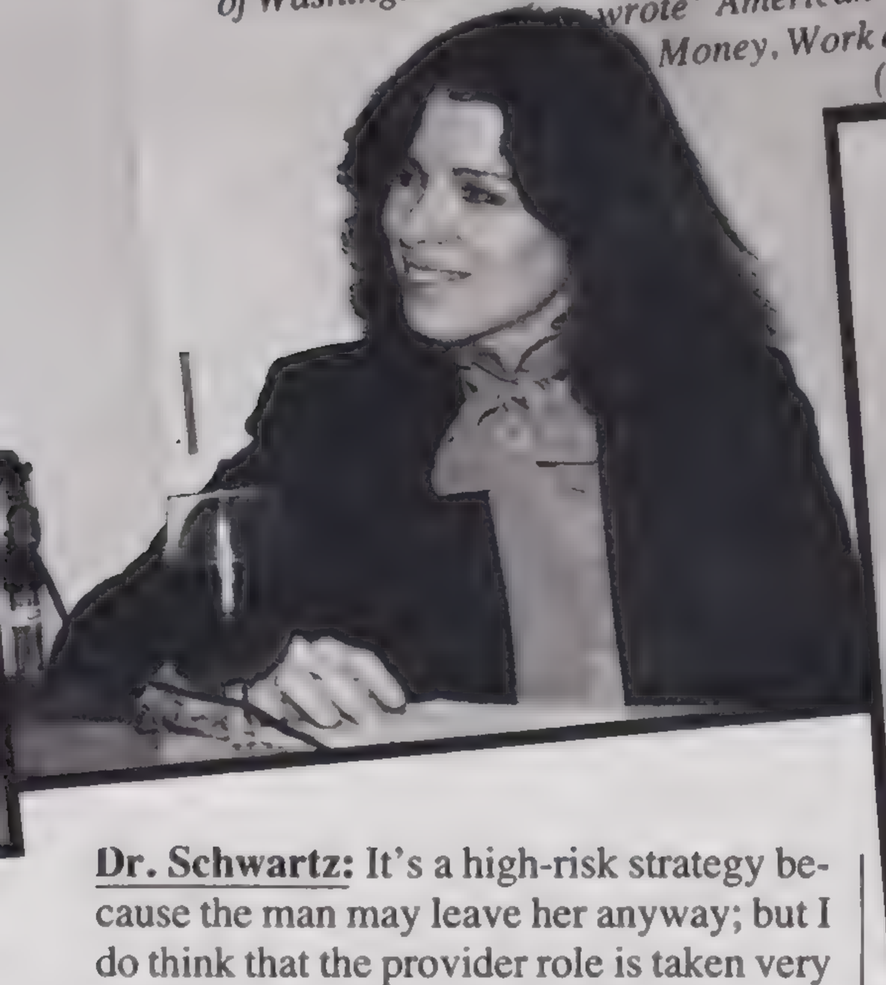
Dr. Tiger: I'd like to make another comment, which is perhaps a harsh one, on the other side of the freedom that the woman has to leave when she's earning money: it's also the freedom that the man has to leave when she's earning money because he may no longer feel responsible for her and their

children. The fact of females' earning money could easily constitute an inducement to men to leave, and that's a really frightening element in the whole situation.

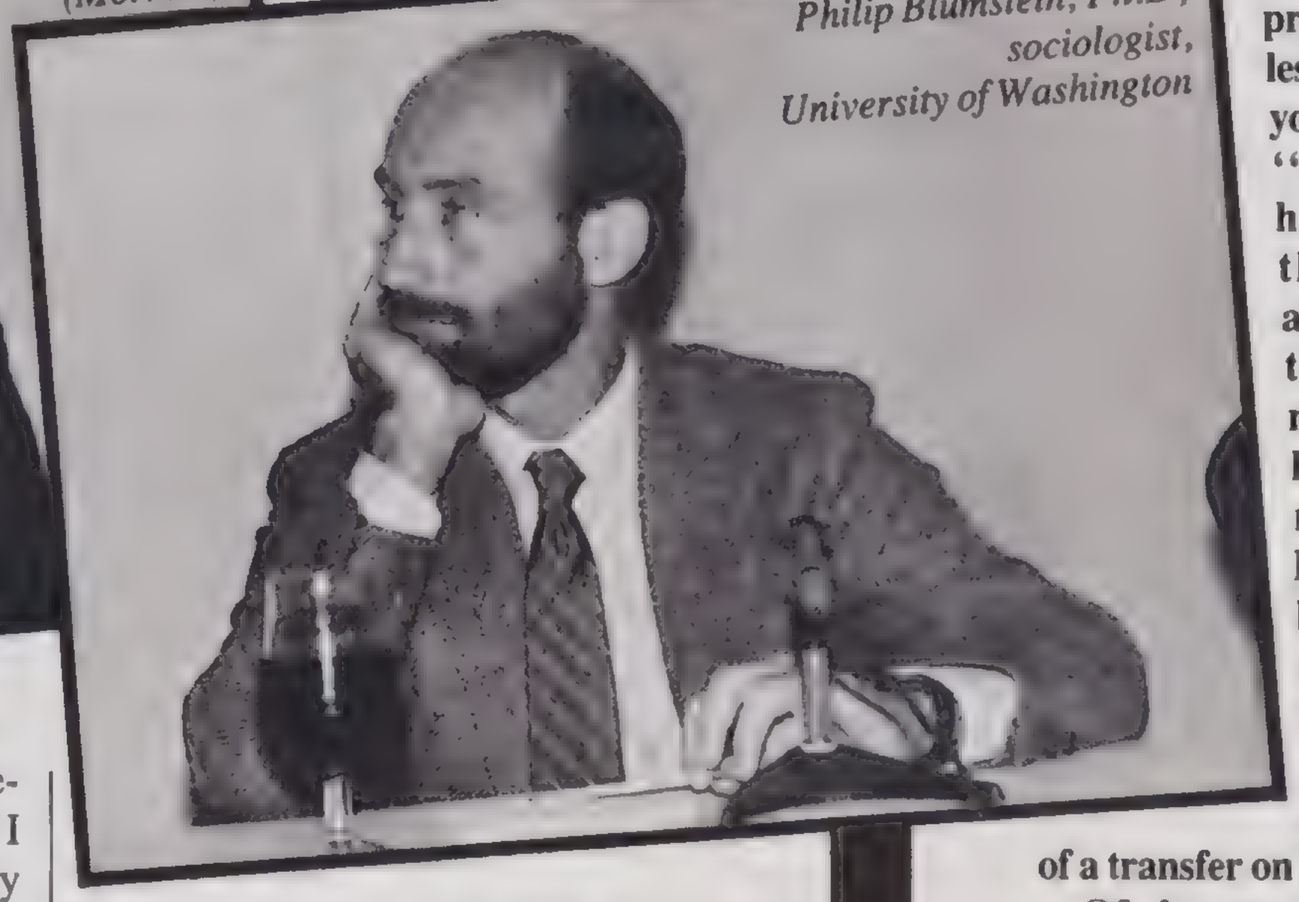
I think it's reflected in very low birth rates in part because a young woman today contemplating marriage, with the divorce rate at nearly 50 percent, would have to be very, very persuaded of the durability of that marriage to assume that her husband is going to stay with her throughout her lifetime. And she therefore builds in her own protection; she becomes her own umbilicus for her own child, in a sense, thus making it easier for the male to leave if he wants to because he knows he won't get sucked in with child-support bills and alimony bills. So this independence is both desirable and dangerous at once.

Ms. Berger: As long as we're talking about power, we might as well speak of the power of weakness, which is the other side of what you have been talking about. If the woman decides to remain dependent and perhaps not use her talents in order to do what you suggest, to hold onto her husband and to have someone to provide for the children, that says a lot about her ability to fulfill her own capabilities versus her desire for security. In foreign affairs, we come upon the power of the weak all the time; and I'm sure in domestic affairs it's the same.

Pepper Schwartz, Ph.D, sociologist, University of Washington who, with Philip Blumstein (right), wrote "American Couples: Money, Work and Sex" (Morrow)



Philip Blumstein, Ph.D, sociologist, University of Washington



Dr. Schwartz: It's a high-risk strategy because the man may leave her anyway; but I do think that the provider role is taken very seriously by men, at least the men we looked at. The great majority of men take it so seriously that when they are not doing well financially, the relationship is likely to suffer because their self-image is so tied up in being the man who can provide. Among male gay couples, the one who is likely to leave a relationship is the one who isn't doing well financially, he just can't stand to see himself in that role.

The only place that we find the provider role really dissipating is when we look at unmarried cohabitants, couples who have really decided on not just equity in the relationship but also, often, equality. Equity would be where each contributes according to his or her ability; equality is 50-50, no matter how much he makes and no matter how much she makes. In that case, women find the road is a lot tougher because the men don't want any responsibility more than 50 percent.

Ms. Pilpel: A lot depends upon whether the money has been earned by the woman or inherited or been given by the man to the woman. I think if women have earned their own money, they tend to feel good about spending it; where women have inherited their money or have the money as a result of gifts, they always have some feeling of protecting it because they don't know where the next amount is coming from.

Dr. Schwartz: We've heard time and time again in our study, women saying, "His money is our money, and my money is my money," and I think it reflects men's and women's different attitudes towards the money coming in, what they feel free to do with it and what their sense of responsibility is for the use of that money. It's quite a shock to many middle-class women when their husbands say, "Okay, now you are making a lot of money, help with the rent."

Ms. Pilpel: In most families where there are two earners, this problem doesn't arise because they need the money that both are bringing in in order to support the household. I think we're talking primarily about a fairly high-income family where the husband is making enough to support the household so the wife can have her money be her money.

Dr. Blumstein: There is additional complexity because out of her money the woman often has to pay for the child care and the housecleaning. The woman may not have to clean the house, herself, but *(Continued)*

WOMEN IN THE WORKPLACE: WHERE'S THE PAY?

Now that 15 percent of U.S. families are headed by women and another 47 percent are two-career households, some old rules need changing. First off, says Philip M. Hawley, chairman and chief executive of Carter Hawley Hale Stores, Inc., employers must acknowledge that "working parents have to feel good about the care their children get during the day. That is a value people bring to work, and corporations have to recognize it." To that end, he first advocates more flexible work schedules.

As for day care: "Corporations think very little before underwriting the costs of parking and transportation. That's common now. We need to bring the same kind of attitude to child care and consider the excellent people that we couldn't have without some subsidization of child care."

Another change: transfers will probably become less important for young executives. "Corporations have a lot of thinking to do about whether the amount of movement that has gone on is necessary," Hawley says. He believes there is respect now for the desire of couples to consider the impact of a transfer on their lives.

Of the gap between men's and women's pay, Hawley says, "What we see now is the end result of all the women who didn't enter the pipeline in '50, '60, and '65. The number of women in top management is very small, and that skews the salary picture; this situation is going to be self-curing."—P.O'T.

"Whether women are aware of it or not, often they are subverting their own powers by earning less than their husbands in order to create a peaceful atmosphere in the home; and that reflects on men's egos and their sense of being providers... an idea that many women still hold, too."

--Philip Blumstein

"People don't like to think about money; they're scared to think about it, it's almost an area of mystique that they can't understand. We should try to make the language of finance more simple, less dull, more amenable and explainable. If it were more graspable--and it can be--people would have less reluctance and fear and boredom; money would become less of a mystique and more fun."

--Laura Sloate

"Women may not want to spend their time on dull books and figures; yet the power in most companies and organizations resides with those who are watching the purse strings and know what's coming in and out."

--Harriet Pilpel

"We're looking for security; and I wonder what security really is and where it is, whether it's in the investment portfolios of the world, whether it's in the economies, whether it's personal relations. How do we deal with our own securities?"

--David Mahoney

she is still responsible for it indirectly in the sense that her income is likely to pay for its cleaning.

Dr. Tiger: I had a conversation with a federal judge who is a woman with two children and married to a very successful lawyer in a large city, and I could scarcely believe this when she described to me precisely that situation: out of her salary, which I believe was $59- or $69,000 a year, she had to pay the child care, and she had to pay for two shifts of child-carers because she worked essentially a sixteen-hour day. I pointed out to her that her husband, who was earning at least $200,000 a year, might share a part of that burden; but she felt she was responsible for those expenditures.

Mr. Mahoney: When you start talking about money, you're talking about a legal currency and contractual obligations as well as moral obligations; and so, since it could very well be perceived that money is power, then we could see it almost as a force, good force or bad force, in a relationship. So then the question is how many of these issues should be openly discussed before the relationship goes along very far. A noted divorce lawyer who principally represents women said that he thought that a premarital or postmarital financial agreement was as important as a blood test. I think that's probably true.

Ms. Pilpel: I see increasingly what we are calling antenuptial agreements on the part of women and men who are going into marriages. I find antenuptial agreements are particularly wanted by elderly couples because their children are likely to oppose their getting married if they think that by so doing an inheritance that, let's say, their father left through their mother to them would be dissipated.

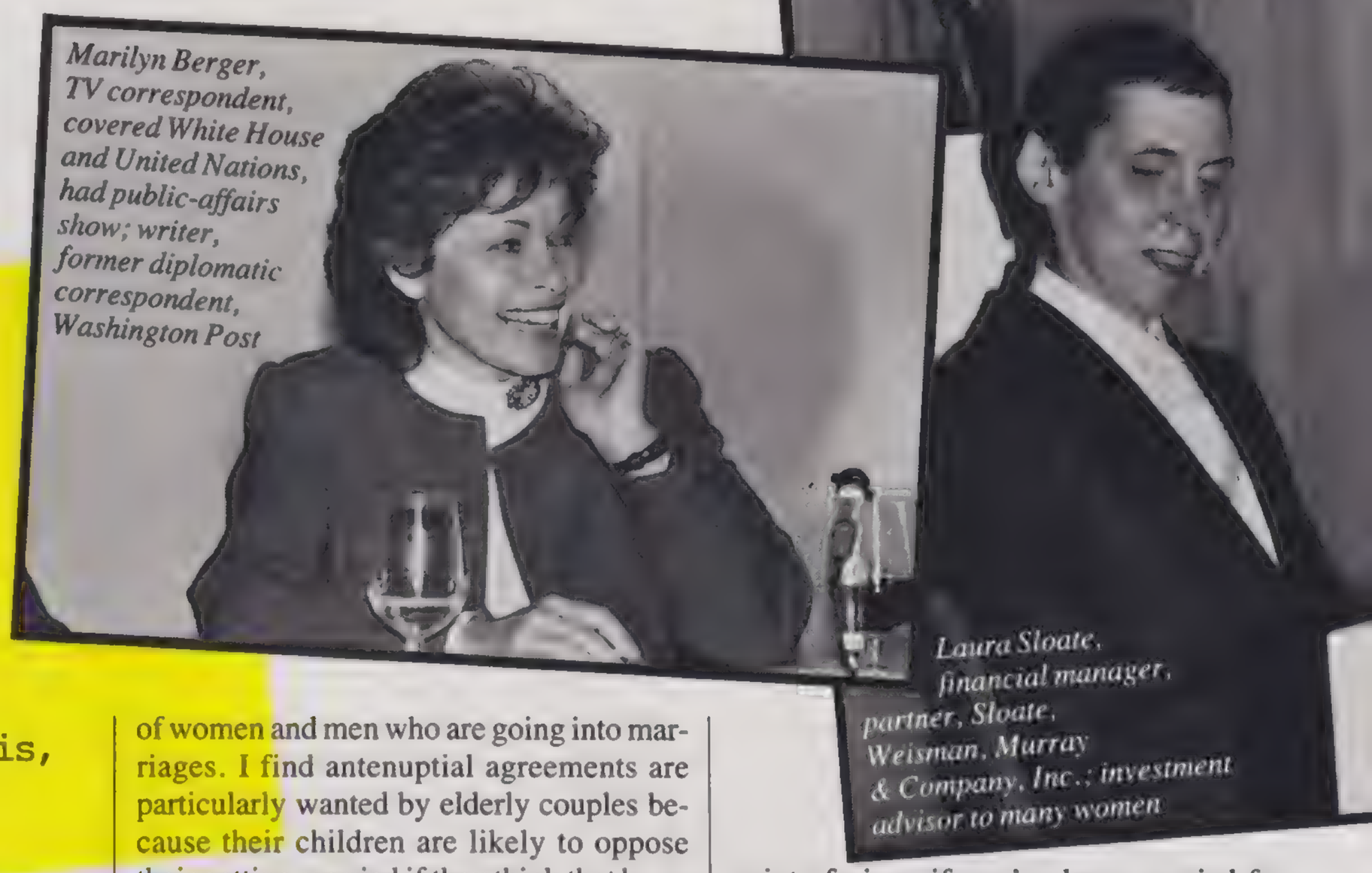
There is a category of women who will probably never take a job, and I think it's unfortunate, and those are the women who are in the process of having their marriages dissolved. They think a job would be bound to have an effect on what they will get in the divorce settlement; I do argue that it is more important for a woman to be happy, self-fulfilling, and able to earn her own living than to sit idly by, miserably awaiting the not inevitable shower of money she expects from her husband.

We have a new divorce law in New York: there is equitable distribution between husbands and wives. It was hailed with enthusiasm by women and opposed by many men. It has worked out to be vastly in favor of men and very, very bad for women in this state: what has happened is that the judges, most of whom are men, now have an excuse to say: we don't have to give alimony, we just give rehabilitative alimony, which means the woman has two or three years with alimony by which time she ought to be on her feet and earning her own living.

And while it's true that courts didn't have the right to divide the marital property before and now do have the right, they don't divide the property equally in any sense; they divide it "equitably," which usually means the man's keeping certainly his business, very often other things that his labors have achieved without much attention being paid to the wife's "equities."

Mr. Mahoney: But, from the equitable point of view, if you've been married for three years and have no children, your equity in what you get from your husband is different than it would be if you have been married for thirty years and have five children. Now I don't know what other way you could determine the equity.

Ms. Ferraro: There is also property in the



Marilyn Berger, TV correspondent, covered White House and United Nations, had public-affairs show; writer, former diplomatic correspondent, Washington Post

Laura Sloate, financial manager, partner, Sloate, Weisman, Murray & Company, Inc.; investment advisor to many women

Roxanne Lowit

marriage that is not subject to distribution at all; for instance, pension plans are not subject to distribution. They are considered the property of the person who is working, and that is generally the male. We have legislation pending, which I introduced, that would allow the pension to be considered part of the property during a divorce proceeding. Again, much of that pension is hers because she put thirty years into the marriage so that he could go to work and put money into the pension plan.

Under the current law, a husband can just decide to take high survivor benefits while he's alive and then, when he dies, that's it; when his widow goes up to pick up his pension check after she has come from the funeral, she's told it's all over. That's a very sad situation.

I have a lot of elderly women in my district, and they are saying, "What am I going to live on now? All I have is a social-security check," and what the widow receives under the social-security system is not enough to live on. So the women's ability to collect a decent living under the social-security system is eliminated because the biggest bulk of it has gone, now that the husband is gone; in addition, she is eliminated from the pension check. So she uses what little she has in the bank, until all of a sudden she is a very old poor lady. And if you want to talk about weak people, that's weak

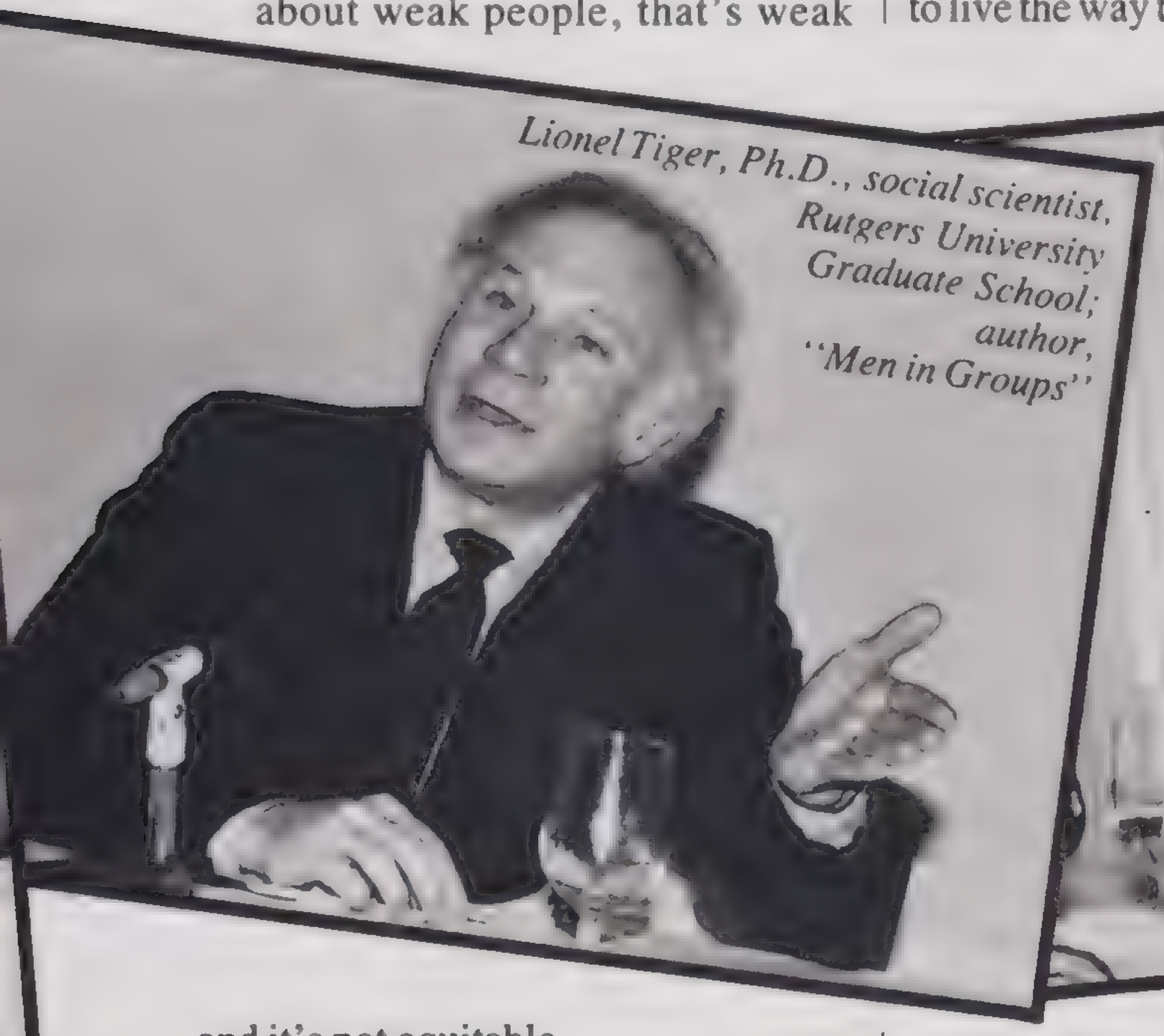
working for them rather than sitting in a bank; however, I find very few housewives or women working in fields other than finance who have any knowledge of money, what to do with it, what it can earn, the security levels of it, or their power over it.

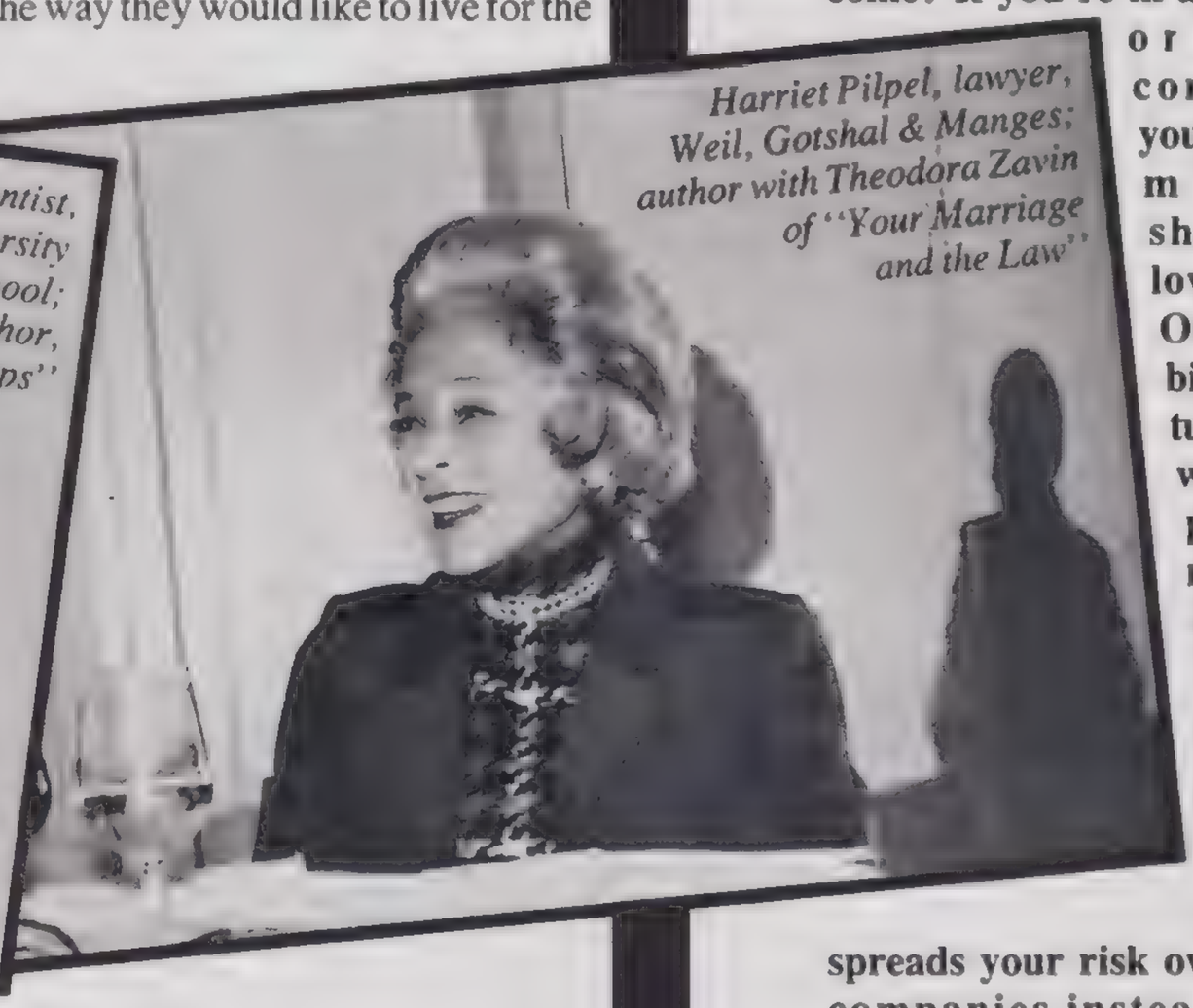
Most women, if asked, "What do you need?" have no idea of their budgets. I'm referring to women from the age of twenty-five to the age of seventy. I find the older they are, the less they know. Women at any age who are widowed are just panic-stricken, they have problems balancing a checkbook; some of them can't even write a check, which is very sad.

Mr. Mahoney: That's not limited to women, I might add.

Ms. Gross: It's been said that men see money as something abstract, to be invested, used to make more money, and women see it as concrete, solid; and this is used to explain women's less daring, more plodding way of investing. But I wonder if we're talking about different quantities of money, if a man or a woman with the same amount of money and the same earning capacity were to invest it. . .

Ms. Sloate: I don't know if it depends on quantity; I think women are more fearful that they won't be able to make more money, especially women who do not work, or older people who, if they lost their jobs, do not feel that they will have enough money to live the way they would like to live for the





. . . and it's not equitable.

Ms. Sloate: I generally see the female side of divorce; and I find that women, sometimes women who work, do not know how to handle money at all; thus they look to outside advisors. Their most common question is, "Is this enough money for me to live on?"

Women who work in fields related to money usually know that they should have somebody to help them with their money and realize that their money should be

rest of their lives.

Dr. Tiger: I think we have to come back to the subject of reproduction. We focused so far principally on the productive system—who gets jobs, and how much they make, and so the equity therein. But we also have to pay attention to the reproductive system, the birth rate, which in this country is nearly below the replacement rate, as it is in much of the industrial world.

This is certainly *(Continued on page 316)*

YOUR OWN MONEY AND HOW TO USE IT

Money manager Laura Sloate hears the same questions again and again from clients: What do I need to live on? How much money should I have in the bank? Can I afford a vacation?

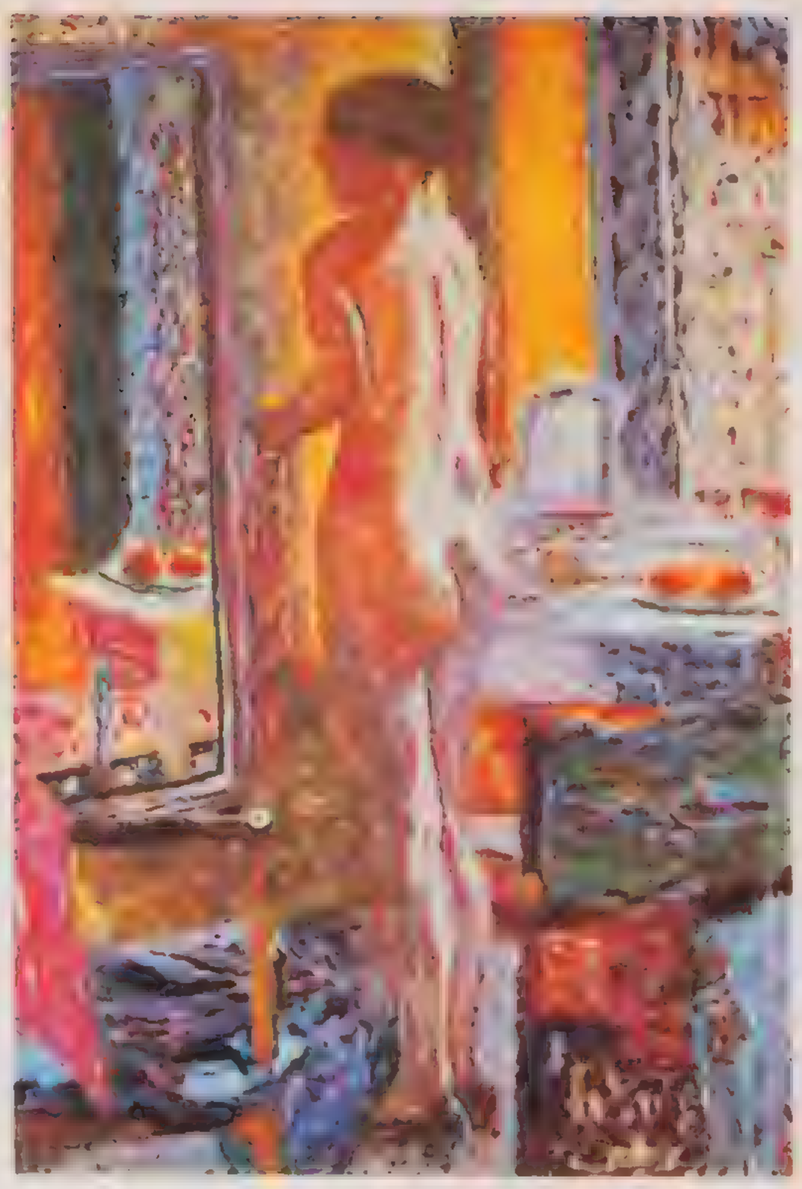
Simple questions, really, but the answers—maddeningly elastic—are bound to frustrate anyone without a Buddhist monk's high tolerance for ambiguity. "A good money manager doesn't make things black and white; it's not that easy," says Sloate.

Instead of building a financial strategy on other people's rules of thumb, Sloate advises starting with the facts of your own life. "Think about the level of risk you can take," she says. "How vulnerable is your job and how volatile is your income? If you're in a new job or a new company, your investments should be low-risk." One possibility: mutual funds, which pool the money of many investors to buy a portfolio of stocks. That spreads your risk over many companies instead of the handful you'd probably buy on your own. Safest are funds with good long-term records.

Sex also plays a part in financial planning. "Women live longer," Sloate says. "They also get paid less. These considerations have to be figured into a financial strategy." Women need more

(Continued on page 321)

Above CHARLOTTENBURG PALACE, WEST BERLIN, *Right*, MUSEO D'ARTE MODERNA DI CA'PESARO, VENICE



Watteau and Bonnard: conjurers of eternal pleasure

Two of the greatest masters in French art painted radiant scenes of romantic indolence and sensual delight

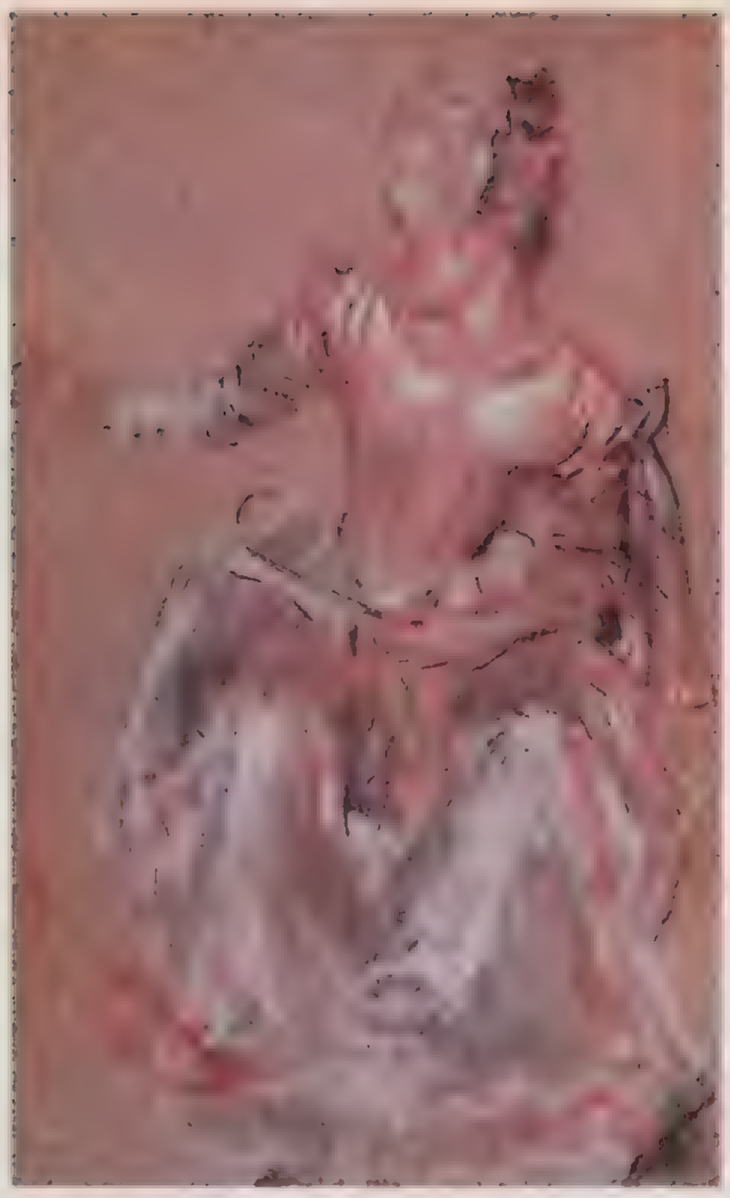
By Barbara Rose

This summer, a trip to Washington, DC, offers a pair of exceptional occasions to enter imaginary paradises of sensual joy. On view at the National Gallery of Art are the rare works of the eighteenth-century painter Jean-Antoine Watteau, best known for his *fête galante*, or aristocratic picnic scene, *The Embarkation for Cythera* (detail *at left*). At the same time, the refurbished Phillips Collection is presenting the late works of Pierre Bonnard, the Post-Impressionist who celebrated the joys of sensual pleasure in his luxurious art until his death in 1947 at the age of eighty.

To see both shows is to realize to what degree Bonnard is the heir of Watteau, perhaps the last artist to capture fully an evanescent world of shimmering surfaces, vaporous color, and the mood of a deep and perfect gratification that, in its very unreal perfection, seems to represent a dream state rather than any observed reality. (The Watteau exhibition travels to Paris in late October, then goes to West Berlin. The Bonnard show travels to the new Dallas Museum of Art in September.)

Perhaps the art of these masters is so appealing to us today because it depicts a fanciful world, an unspoiled Golden Age of romantic innocence before sex was linked with sin, that we can recapture only by entering these dreamy images of the joy of life produced in other times, when pleasure was a given to be enjoyed rather than a goal to be pursued. It is the absence of effort, of any reference to the workaday world of sweat and strain, of emotional *angst*, physical fatigue, or of any reference to age in the art of Watteau and Bonnard—separated as they are by two centuries—that unite them spiritually. *(Continued)*

"The Embarkation for Cythera," Watteau's most famous painting, c. 1718, detail at left, makes its first visit to the United States in a magnificent retrospective at the National Gallery of Art in Washington, DC. The painting portrays courting couples on Cythera, the island home of Venus, goddess of love. Bonnard's "Nude at the Mirror," 1931, above right, similarly celebrates the romantic, sensual side of life—the lovely, light-dappled figure of his wife, Marthe.



Watteau and Bonnard: conjurers of eternal pleasure

Both Watteau and Bonnard were artists who stood outside the mainstream of the painting of their times. Yet both were able to sum up the essence of a style in works produced in a synthetic manner representing the last rich blossoming of a tradition. In Watteau's case, this meant a summing up of the Venetian and Northern Baroque traditions; in Bonnard's, it required a distillation of the essence of the Impressionist vision long after that vision was dead for others. Perhaps because of retrospective elements in their respective styles, referring to painting styles of the past, both Watteau and Bonnard emerge as acutely self-conscious artists. And it is this very self-consciousness that identifies their precocious, as well as their continuing, modernity.

Interestingly, neither was as appreciated in his time as they are today, although both were successful artists. Watteau, for example, had a number of contemporary detractors, including Voltaire and Diderot, who looked for moral messages in art and found none in his. But in the next century, he would be revered by the poet Baudelaire, who wrote one of his most beautiful poems celebrating a place where all was *"luxe, calme et volupté"* — *(Continued on page 314)*

Self-absorbed, pleasure-loving women fascinated both Watteau and Bonnard. A fastidious, gifted draftsman, Watteau portrayed a graceful coquette wearing a toque in his superb three-color chalk drawing "Seated Woman," above, c. 1716. Bonnard's "Nude in the Bathtub," right, c. 1946, evokes the languor and sensual delight of soaking in a warm tub, which itself seems to dissolve into an opalescent pool.

Above MUSEUM OF ART, CARNEGIE INSTITUTE, PITTSBURGH. *Left*, PRIVATE COLLECTION, NEW YORK CITY

isabelle

huppert

A siren with a thousand looks, she's the hottest French superstar since Deneuve...By Susan Bolotin

Walking down a street in France, you see her face everywhere, on cinema marquees, magazine covers, as if someone had strung up a web of trick mirrors. But Isabelle Huppert's secret is no secret: hard work, commitment, and a fabulous sensuality. ("The only point of being an actress is to seduce," she says simply.) And the Huppert mystique is spreading to America, most recently because of her liberating performance as a disgruntled bourgeoise in the Academy Award-nominated film *Entre Nous*.

Unmade-up, Huppert's famous plain of freckles and grey-green eyes are uncompromisingly appealing; her coloring soft, like a canvas waiting to be transformed into the multitude of characters she's made her own. She smiles more off-camera than on, and she charms with an intelligence so easily spotted in her movies. She has this way of saying "oui" on a breath that's incredibly French. She also has on a sweater so chartreuse that only five people in the world could wear it.

Twenty-nine years old, Huppert has made thirty-three films in fourteen years. (She made only four last year, but then she did have a baby girl, now nine months old.) In truth, she admits, until recently she did little but work. "As long as you don't have the feeling that you have the success," she explains, "you relate to the world mostly through the challenge. You have to fight; you have to get things. I was jumping from one film to another. I wanted to skip reality. No more now.

"Actually, you ask me what I do? I just watch my daughter; it fulfills me. I'm very boring. I have no hobby. I like very much to do nothing. And I like silence."

She sounds more serious than mischievous, but what about her daughter's name? Lolita. Does it carry the same connotations in France that it does here? "Oh, yes. Even more. My god." She's on a roll. "I love the book. I like the music of the name: Lo-lee-tah." She enunciates every syllable, feeling it on her tongue, as if she were trying to make herself understood by someone lip-reading from the far side of the room.

"I thought it was a good thing that *my* daughter would be called Lolita," she says. "I know what is the connotation in people's minds, somebody who is a little perverse, ingenue . . . sexy. I probably fulfilled something in calling *my* little girl Lolita. Maybe it says more about *my* sexiness than hers."

Huppert is nothing if not consistent: though she's working a great deal with women directors now—"it's a coincidence," she insists—she sees the relationship between director and actress as always one of seduction. "With women, it's more like you're playing a game," she says, "like you're little children who are having fun doing a movie. With men, it's more serious." (She also suspects that women shoot her better. Try to understand that Huppert thinks her left side is bad: "It's like Barbra Streisand.")

What's curious, considering all this talk of seduction, is that the characters she plays—on the surface, often weak or disturbed women—are always powerful, whether they're coquettes (*My Best Friend's Girl*), women driven mad by love for the wrong men (*The Lacemaker*), or murderers (*Violette*). And yet, her choice of parts is never political: "I only make a very selfish statement, like 'am I going to be well served and beautiful on the screen and with a good part?' If you are fulfilled as an actress, then it says good things to women. If you are not happy as an actress to play it, women are not happy as women to see it.

"The last movie I made [*Violences*, directed by Christine Pascal, her best friend] is a thriller. It's very violent, and it's so unexpected from a woman. It's not at all a female statement, which I like. I mean, I don't like very much the feministic film. I'm not sure that's the best way to film women."

Huppert, who trained at the National Conservatory of Dramatic Art in Paris, has given a lot of thought to what being in character means: "It's like you're an instrument: in life, you play on three notes. You have a thousand notes in yourself; suddenly, a part makes you play on some obscure notes you would not have thought of. It's a beautiful musical metaphor, being an actress." *(Continued on page 315)*

Hair and makeup, Anthony Clavet; details, last pages

Dominique Isserman

Robert Taylor, a "B-boy" who stars this month in Harry Belafonte's *Beat Street*

breaking

Pop! slide! worm! glide! Street kids are turning a phenomenon into Dance...By Elizabeth Kendall

The sudden birth of a new kind of dancing is a powerful but completely mysterious sign of life in a culture. How do people's impulses become dance steps? Why do other people copy them? And what do these steps tell us? Summer '84 will throw up all these questions again, since almost no sidewalk or shopping mall here or in Europe will be without its gang of boy-children dancing partly upside down, on a flattened piece of cardboard, while their full-volume ghetto blaster booms. What they are doing, for anyone who doesn't yet know, is called Breaking. And it's no longer confined to the streets: big-budget movies like Harry Belafonte's June-release *Beat Street* make heroes of Break Dancers, and all kinds of commercials and ads have latched onto their crazy-legged, loose-sneakered silhouettes.

The appeal of Breaking to mass culture lies partly in the real desolation of its native terrain—urban no-man's lands like New York City's South Bronx and the poorer parts of Brooklyn. Eight or nine years ago, a youth population accustomed to violence, arson, and terror began inexplicably to regenerate itself both through the semi-outlaw practice of spray-painting subway cars and the semi-violent release of dancing at musical jams, where new-style deejays mixed an echo-chamber beat with wild measured shouts, outer-space sounds, and their own improvised run-on rhyming chants. The music was called Rapping. The whole mix was named Hip Hop. And the dancers who responded to it became B-boys (B for Breaking, also distantly for Be-Bop).

Influenced no doubt by the body cult of early-'seventies Kung Fu movies, guided by creative spirits among themselves like the Bronx deejay Afrika Bambaataa, the B-boys did battle without weapons, using solo disco steps, throwing in some physical feats like push-ups and an occasional spin on the floor. The thing spread, person to person. "When I was thirteen, this older guy from Brooklyn came around to Queens and showed me this new dancing," says eighteen-year-old Spider of the Dynamic Breakers. "So I dropped bike riding, and started to practice spins in the basement."

After seven years of basement and sidewalk practice, of dance crews formed and reshuffled, of ideas picked up from other street performers (especially mimes), of moves swapped, stolen, and perfected, of battles on the streets and contests in the clubs, Breaking has become a language. It has its own words, or steps, and a particular ceremonial grammar that requires an opening of fast, light footwork performed upright before the "go-down" onto the floor, then a series of spectacular spins on one hand, on an elbow, on shoulders, back, and head—and maybe some air work like flips or head-first scoops to the floor.

As in any dance system, everything is named. "I can tell Kano here," says the Dynamic Breakers' fast-talking Airborn, "Pop your glide into your worm; come back to a hollowback; Flip's gonna slide in, pick you up, spin you around his neck and down—and try to do that in about thirty seconds."

The gymnastic moves represent the "classical" side of breaking; over the last three years, a "caractère" side has also shown up called "Popping" or "Electric Boogie." A few flexible Breakers invented some contorted "ill moves" for comedy; they grafted on some traditional pantomime—and now a whole crowd of younger bean-pole bodies have located spasmodic tremors in their deepest muscles and found a bizarre faculty for stepping around on the toes of their sneakers while collapsing their bodies into asymmetrical poses.

Breaking is not a male-female social dance, like the Lindy Hop or the Twist. Girls, with their weaker arms and shoulders, do it with great difficulty; and long-bodied grown-ups can hardly haul themselves through the air.

Breaking is for young men; it is at this point a reassertion of male vitality from the most unself-conscious and innocent source there is—urban street kids. And ironically, its most important achievement to date may not be its moves or its style, but the survival of these crews of almost-grown-up Breakers who have come to the top of the heap: tight, precision units of five or six guys like the Dynamic *(Continued on page 314)*

Martha Cooper

peter weller

The insinuating star of *Buckaroo Bonzai* hangs out, Zens out, seduces the screen...By Joan Juliet Buck

Peter Weller has a narrow face, a slender body, transparent eyes; hair of no particular color; he emanates a tension that is sharp, almost blade-like, and a wary curiosity. Onstage and on screen, he's an insinuating actor with a worrying sexual presence. Such pale eyes always look a little cruel. Part of his charm is the ageless quality, a sort of generational androgyny: as if he had special dispensation to extend his youth well into the thirties of his contemporaries. He's played the younger lover to Ali MacGraw *(Just Tell Me What You Want)* and to Diane Keaton *(Shoot the Moon)*. This summer, he'll be the improbably named Buckaroo Bonzai in the film of the same name, a half-Japanese, half-American neurosurgeon/rock star who solves one of the central problems of physics by driving a car through a mountain and saves the world. "I based my character on Elia Kazan, Jacques Cousteau, Albert Einstein, Leonardo da Vinci, and Adam Ant," he says.

He's the ideal representative of a generation that thinks thirty-five is too young to settle down. Unmarried, he talks of crushes, hangs out in an Upper West Side restaurant that he's part owner of, where he gets his phone messages. Weller started as a jazz musician, says he's happier playing the trumpet than doing anything else, and that he translates acting in terms of jazz: "I never idolized actors or directors. The only idol in my life is Miles Davis. There's not an emotional change I've been through that doesn't have a Miles Davis record to fit it. I met him in the street once, and froze. Warren Beatty sees actors as piano players, I see them as jazzmen. Jeff Goldblum acts like Mose Allison, he's so bent over and into himself as he sings that you say, 'Is he doing that to put me on?' I hope at my best I'm like John Coltrane."

His conversation is full of the names of his friends, and there's an interesting recurrence of such verbs as flip, shift, and kick. The son of an Army helicopter pilot who was stationed in Europe and then Texas, Weller studied acting with Uta Hagen ("She gets to you in five minutes, nails you, tears you apart, and gets you on the road") and became a member of the Actors Studio ("Lee Strasberg would say everything in ten minutes—and then expand. You'd go unconscious trying to assimilate all that. The best thing about him was his explanation of how life worked"). Mike Nichols directed him in *Streamers* ("That's what started to kick my career around").

He talks of sin, tragedy, decisive moments: the officer who forces *Sophie's Choice*, Brando's speech about "the horror" in *Apocalypse Now*. There's an aura of discipline about him, and he practices Zen meditation and studies the art of the Katana (Iaido), a Japanese sword that is large and extremely heavy. "It's meant to cut through eight inches of armor, through your brain right down to your groin. A beautiful instrument meant to kill people, not harmless deer or rabbits."

Asked what quality he has that no one suspects, Weller says it's that he's a softie, a marshmallow, a sweetheart. He becomes animated when describing how to make Bananas Foster, a New Orleans specialty, and lovingly acts out the preparation of *crème de banane*, bananas, rum, and brown sugar. He doesn't smoke, drink, or take drugs. "I've got pride in my work—every single thing that comes out of me is me, not because I was coked up, fucked up, in love." To make his points he quotes a wide range of authors, from Socrates to D.M. Thomas. "Mystery's a sales pitch," he says. "But there's a whole other mystery about giving it all—those people who don't have to create an engendered romance, who just give it away. Like Stevie Wonder who can sing for four hours straight. That's trust."

A longing to be stretched, speculation about the meaning of life, a quest for self-improvement: qualities of youth, and hallmarks of his generation. Seen briefly, met once, Weller seems to inhabit that peculiarly American landscape made up of ideas, furnished only with the work of writers, musicians, moviemakers—an ethereal and inconsistent milieu, anchored only by habits, such as a hangout, the discipline of a sword from a distant culture, and memory of the procedure for making a delicious dessert. In America, you have to make it all yourself.

Kazumi Kurigami

gérard depardieu

The mug meets the *gentilhomme*, the giant turns tender, the actor hits his stride... By Joan Juliet Buck

Cast originally as a force of nature, a lout *(Get Out Your Handkerchiefs, Les Valseuses)*, Gérard Depardieu went on to play the noble peasant Olmo in *1900*, the worker who cuts off his penis in *The Last Woman*, and in the last ten years has spread his remarkable range over films as disparate as Resnais's bitter, reductionist *Mon Oncle d'Amerique*, Wajda's collective *Danton*, the solemn historical *The Return of Martin Guerre*, and a series of popular French comedies, the latest of which is *Les Compères*.

Depardieu's presence is that of a gentle giant. He's in good shape, but his build is massive; and even thirty-one floors up in a fragile New York hotel, he seems *rooted*. His hair is long: he just played Tartuffe in Paris, with his wife Elisabeth (an actress and teacher who gave up her career to raise their children, Guillaume, thirteen, and Julie, eleven) as Elmire. His interpretation of Molière's pragmatic, asexual climber astounded the French: "Tartuffe goes to Orgon's house to screw Orgon's wife; and if he can get some dough out of the deal as well, fine."

The hardest film for Depardieu was *Mon Oncle d'Amerique*: "It's difficult and uncomfortable to play a devout, inhibited Catholic in a provincial town. I bloated up with anxiety over that—it's the opposite of what I am. Give me Martin Guerre or Danton any day."

He's just spent four months in Mauretania, in the Sahara, making *Fort Saganne*. "There were lizards, cockroaches, and no alcohol. I tried to live like the Moslems. The reason they bow down five times a day is it gives them something to do; and if you stay upright out there, you grill. I led a battalion of a hundred combat camels. I prefer camels to horses, because I'm a little scared of horses. Camels are endearing, they're always in a bad temper; I can relate to that."

A few years ago, a fan's dog attacked Depardieu as he came out of a theater. The incident led to three years of Lacanian analysis. "Lacan's good for actors, it's made up of words themselves, of exhibiton, of enjoyment. It's no accident that it was a wild dog that got to me. Others had attributed a wild, a feral side to me. It's their way of looking at me, but I took it on. I think that's why there's always a mutilation in most of the films I do—I make the most of it; it's not mere chance that I get burned, get my head cut off, get my throat cut, get a bullet in my eye. I know all the deaths. Now it's beginning to get a little softer, a little more charming, controlled.

"I followed a macho line, and if I hadn't done macho to its limits, but only an approximate macho, I wouldn't have reached to this other approach. If you give of your own character and your own weaknesses, you can be seductive. What's dumb is to try to give yourself qualities you don't have. The moment you can show your weaknesses something else takes over, the being itself."

Depardieu's huge popular success in France is with the comic films. "It's a difficult art. There's a great tradition in France, Labiche, Feydeau, Allais—the farces. Tristan Bernard wrote great farces, and he's the uncle of Francis Veber, who directed *Les Compères* and *La Chevre*. Pierre Richard is a great comedian. There used to be an American tradition, too—Capra, Wilder, Lubitsch. The Actor's Studio killed off pacing with thinking."

Asked about the quality he is proud of, he says "The honesty of my femininity. You can't do it if you act—I work on *being*. Actors *do*. I prefer to *be*. I look at others, what they're not like and what they're like. And I never judge."

Depardieu has the constitution to be "a slave to wine, to food, to alcohol." He smokes, laughs easily. "I had an adult childhood," he says, "and preferred the streets to the fights going on inside the house. Now I'm living my youth." The evidence of his journey into himself is on screen.

The American goes for Zen: the Frenchman goes for a particularly intellectual version of Freud. On the screen, they both embody natural men. Who ever thought anything was easy?

Marc Riboud

PARIS IS TALKING ABOUT...

fabulous stage spectacles, strange and mesmerizing dance dramas—and the latest literary outrages. Meanwhile, the city's museums overflow with B's: Bonnard, Bouguereau, and Babar. It's a movable culture feast that's heading this way

Jean de Brunhoff
© Random House, Inc.

Anne de Brunhoff

BENEVOLENT BABAR (TOP), THE ROYAL PACHYDERM, STARRED IN A POPULAR EXHIBITION OF ILLUSTRATIONS BY LAURENT DE BRUNHOFF (ABOVE) AND HIS FATHER, JEAN. THE POMPIDOU CENTER MOUNTED A RETROSPECTIVE OF THE LATE PAINTINGS OF PIERRE BONNARD, WHO CONVEYS THE EFFULGENCE OF SPRING IN HIS "FLOWERING ALMOND TREE," 1946, AT LEFT.

M.N.A.M., Centre Georges Pompidou, Paris

By Edmund White

France has always given its art to the world freely, and more often than not that art has been about happiness, or has inspired it—the lonely ecstasy of sensual refinement or the more companionable joys of the table, of the house with the enclosed garden, or of Sunday outings on the river. Only the other day, I listened to a French television panel discuss with relish the subject of happiness, which the various savants attributed to food, travel, and pride of accomplishment.

In music, some of the most pleasurable pages of this century and the last have been written by French composers: Berlioz's "The Childhood of Christ," César Franck's violin and piano sonata (one of the sources for Proust's "little theme"), or Francis Poulenc's song cycle "Tel jour, telle nuit."

Perhaps the richest distillation of French happiness has been in painting. The *fêtes galantes* of Watteau and Fragonard shed their glory over the eighteenth century. In the nineteenth century, the Impressionists caught the quick, bright light of open fields—or of the open window. Their works triumphed over the more studied beauties of the official masters.

One of the greatest figures of the academy, William Bouguereau, is the subject of an impressive exhibition at the Musée du Petit-Palais in Paris (from where the show will travel to the Musée des Beaux-Arts in Montreal and The Wadsworth Atheneum in Hartford in October). Bouguereau never shunned the trappings of officialdom, from his education at the school of the Beaux-Arts in Paris (1846–50), where he received the Prix de Rome (1850), to his eventual

seek that? . . . Art is eternal, there is only one. Ours is the same as the art of every other era.'' It is this credo, paradoxically, that makes even his most technically accomplished masterpieces, such as the huge, sexy ''The Youth of Bacchus,'' look dated. The public will always drool over such technical wizardry and soft-core titillation; but the Paris critics, at least, are not yet ready to follow some of their American counterparts in upgrading Bouguereau.

Matisse had his vengeance over Bouguereau, as all the world knows; but the painter Matisse himself most admired was Pierre Bonnard, the subject of a superb exhibition at the Centre Georges Pompidou in Paris. (The show will be at the Phillips Collection in Washington, DC, from June 9 to August 25, and at the Dallas Museum of Art from September 16 to November 11.)

For a long time, it was fashionable to discuss Bonnard as a retrograde figure who hadn't kept up with the times; but the present exhibition, which focuses on his late work (Bonnard lived from 1867 to 1947), shows that he adopted and modified many of the experiments of his day. He was influenced by Matisse's revolutionary use of color; and in his tormented self-portraits, he was responding to the psychological tension of German Expressionism—or so the Dallas curator Steven A. Nash argues in a catalogue essay.

But the somberness of the *(Continued)*

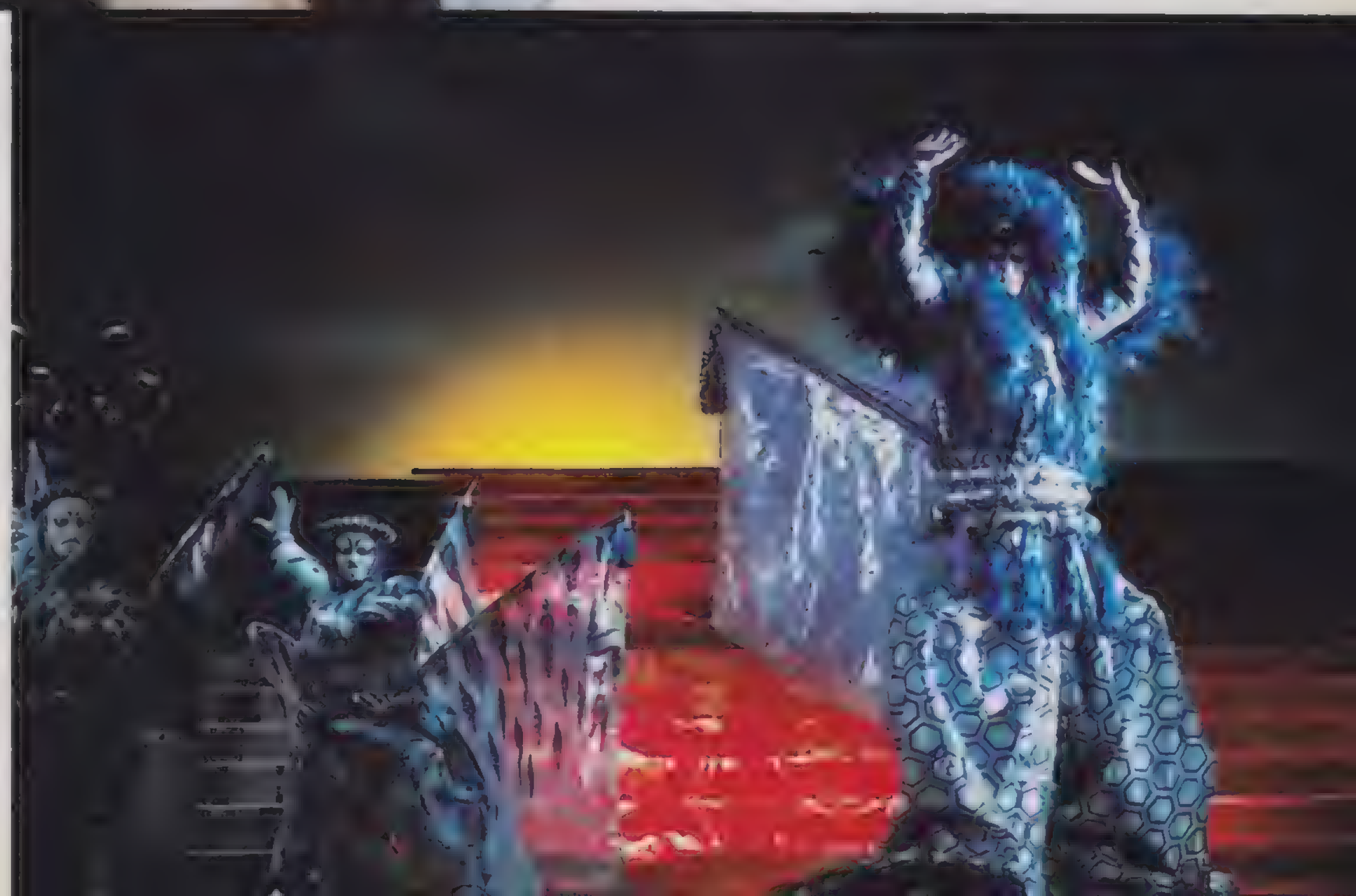
SURPRISE HIT OF THE PARIS ART SEASON WAS THE BOUGUEREAU RETROSPECTIVE AT THE PETIT PALAIS, CONTAINING HIS "YOUTH OF BACCHUS," 1884, DETAIL, LEFT. BELOW: AN EXTRAVAGANT REVIVAL OF RIMSKY-KORSAKOV'S 1907 OPERA "LE COQ D'OR," FEATURED OPULENT COSTUMES BY TOMIO MOHRI, ISSEY MIYAKE'S ASSISTANT.

election to the esteemed Institut de France (1876).

It was Bouguereau who threw out the young Matisse for his jeering at the ''empty perfection'' of the academies. If Matisse despised him, Bouguereau's other students idolized him; they received him with Champagne and flowers, and his American women students saved his burnt matches and discarded cigarette butts, which they would send back to the States. One of these American fanatics, Elizabeth Jane Gardner, eventually became Bouguereau's second wife.

Bouguereau held that one must embrace all of history, sum it up, draw from hither and yon what was the very best, and synthesize it all into an *eternal* style. This belief led him to declare, ''A new art! But why

Top: Private collection; *right,* Sichov



ARIANE MNOUCHKINE, TOP LEFT, FOUNDER OF PARIS'S THEATRE DU SOLEIL, RECEIVED MIXED NOTICES FOR HER EYE-CATCHING VERSION OF SHAKESPEARE'S "HENRY IV, PART I," LEFT, STAGED IN A KABUKI STYLE. GERMAN "NEXT WAVE" CHOREOGRAPHER PINA BAUSCH, ABOVE, STARTLED AUDIENCES IN LYONS WITH HER DEMONIC DANCE DRAMA, "BLUEBEARD," RIGHT.

PARIS IS TALKING ABOUT...

self-portraits only heightens the sense of pleasure to be found in the other works. Here the viewer encounters a series of canvases of a woman in a bathtub. Sometimes, she wears the bathtub as a mermaid might wear a marine shell. At other times, she seems almost embarrassingly human as she stands in high-heeled slippers in the bathroom and prepares to scrub herself with a fiber mitten. The attention lavished on the floor and wall tiles becomes a nearly abstract delight in color and brushwork. Everywhere, there are scenes of domestic and natural pleasure. For instance, the explosive splendor of the mimosa in flower outside Bonnard's studio at Le Cannet in the South of France, a rapturous canvas he worked on during the war years, from 1939 to 1946. Or all the scenes of pets, of fruit in bowls, of the sun-invaded country house. (For more on Bonnard, see page 252.)

In a different register, another French figure who has brought pleasure to young, very young, and adult readers for fifty years is Babar the Elephant. The French have organized an exhibition of Babar watercolors by Jean de Brunhoff and his son Laurent, and "Fifty Years of Babar" is now touring the States. (From June 3 to July 15, it will be at the San Jose Museum of Art; from August 5 to September 16 it will be in Evanston, Illinois, at Northwestern University; from October 7 to November 18 at Boston's Children's Museum; from December 11 to January 27, 1985 at the Baltimore Museum of Art. The last stop, from March 1 to April 15, 1985, will be at the Toledo Museum of Art in Ohio.)

Recently, I visited Laurent de Brunhoff in his tiny rooftop studio that overlooks Saint-Germain and the towers of Notre-Dame. He and his wife Marie-Claude have already attended, earlier this year, two American openings of the Babar show, the first in Minneapolis, where a children's band greeted their plane, and, the next day, actors dressed as Babar characters put on a play. The play was followed by a ball at which Laurent danced with the Old Lady and Marie-Claude danced with Babar. The next stop was Washington, DC, where the mayor's wife read a proclamation announcing "Babar Day" and an immense five-foot-long cake showing Babar in his green suit was served.

Now Laurent was working on the *Babar Book of Color*. Each of the fresh, fluent watercolors tacked to the wall was in shades of a single color: red, for instance, showed a wonderfully fiery lobster being boarded by small pink elephants.

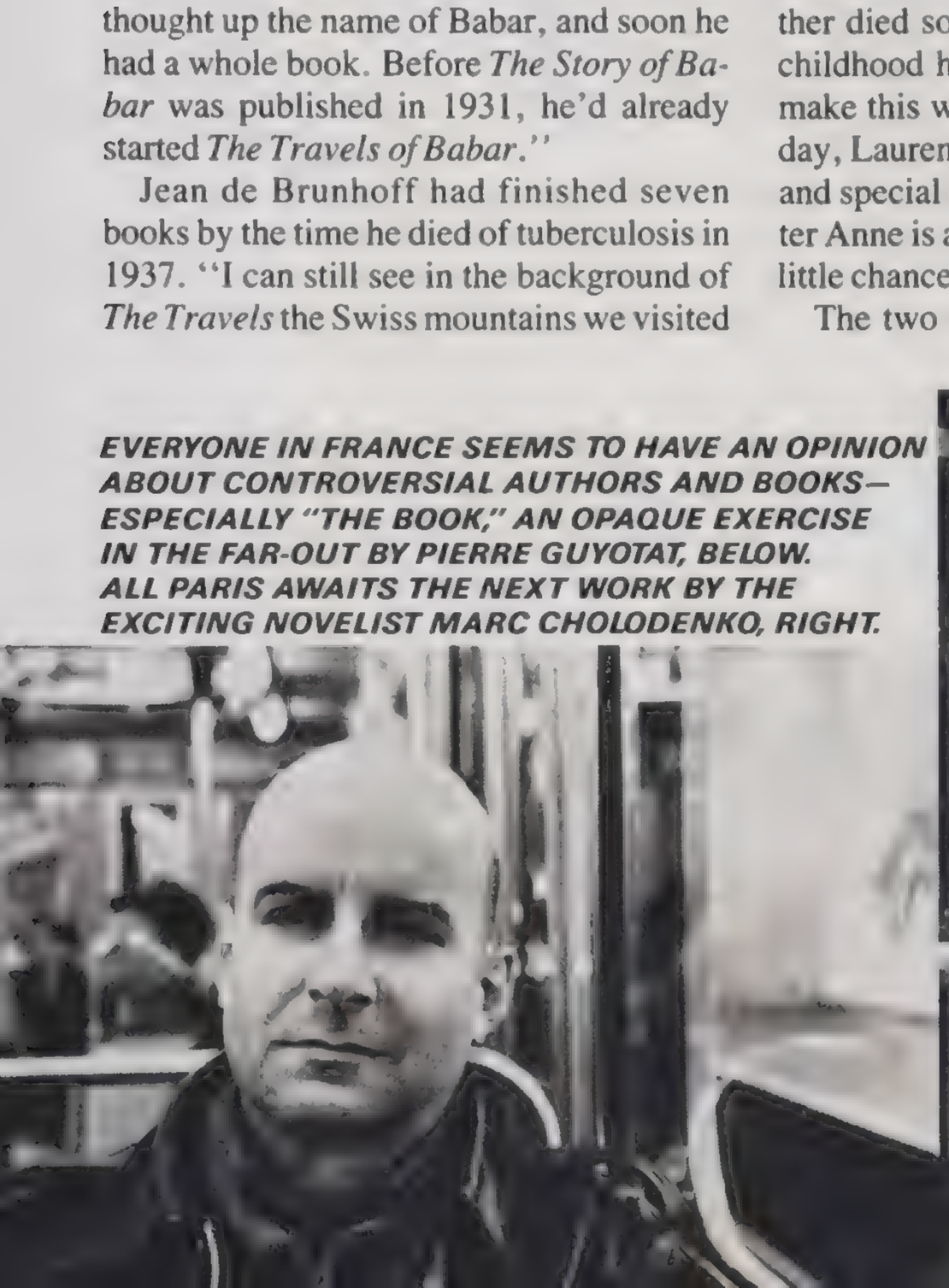
I asked him how this Babar craze, which has already lasted half a century, got started. "My mother invented the story of an elephant who goes to town and wears human clothes for my brother and me one day in

1930. I was just five. Our father was a painter—not the avant-garde sort but a late Impressionist. We begged him to draw us a picture of this elephant. He did, he developed the plot, he invented the Old Lady, he thought up the name of Babar, and soon he had a whole book. Before *The Story of Babar* was published in 1931, he'd already started *The Travels of Babar*.''

Jean de Brunhoff had finished seven books by the time he died of tuberculosis in 1937. ''I can still see in the background of *The Travels* the Swiss mountains we visited for my father's health.'' In 1946, when Laurent was twenty-one he did his first book, *Babar and that Rascal Arthur*. Since then, he's produced twenty-five more. ''I resumed the Babar stories because my father died so young—I felt that part of my childhood had died with him. I wanted to make this whole world go on living.'' Today, Laurent's son Antoine does animation and special effects for films and his daughter Anne is a photographer, but there seems little chance they'll continue Babar.

The two most discussed adult books of the spring are Milan Kundera's *The Unbearable Lightness of Being* (just published in America by Harper & Row) and Pierre Guyotat's *The Book*. Kundera, who moved to Paris in 1978, speaks French fluently, if with a heavy Czech accent—''He speaks French as though it were a dead language,'' a Frenchman told me. He continues to write his fiction in Czech, although his books are banned in his native country. But he composes his political essays directly in French, and Mitterrand conferred French citizenship on him in 1981. *(Continued on page 322)*

EVERYONE IN FRANCE SEEMS TO HAVE AN OPINION ABOUT CONTROVERSIAL AUTHORS AND BOOKS—ESPECIALLY "THE BOOK," AN OPAQUE EXERCISE IN THE FAR-OUT BY PIERRE GUYOTAT, BELOW. ALL PARIS AWAITS THE NEXT WORK BY THE EXCITING NOVELIST MARC CHOLODENKO, RIGHT.



THE THRILL OF DISCOVERY

Castelbajac, a French fashion designer, fills his traditional Right Bank apartment with outrageous new art

Jean-Charles de Castelbajac, the celebrated French fashion designer, is passionate about contemporary art. He stalks its latest manifestations in galleries and studios, befriends up-and-coming painters, even lets their work influence his own designs. "Art is like energy for me," he says.

Unlike many upper-class Frenchmen who shun twentieth-century art, Castelbajac enthusiastically embraces the most vanguard developments in painting. And unlike many of his fashion-designer colleagues who collect pricey, established art primarily for decorative and/or social reasons, Castelbajac takes risks, acquiring paintings by young, untested talent.

"I'm thirty-four," Castelbajac says. "I could never afford a Mondrian, a Gauguin, or a Malevich. I feel it's essential to buy artists before they become famous. It's not only that I don't have the money to buy painters after they have arrived, but one must also take a position and help them while there is still time. All the painters I collect are my own generation—from twenty-eight to fifty-four years old."

One clue to Castelbajac's interest in art are the invitations to his collections, which have themselves become collectors' items. He commissions contemporary graphic artists and photographers to design the invitations; among them, Laurent de Brunhoff (who does the Babar books, see page 266), Gerard Garouste, Jean-Charles Blais, Robert Malaval, Deborah Turbeville, Robert Mapplethorpe, and Duane Michals.

"I also want artists to paint dresses for me," Castelbajac *(Continued on page 274)*

Castelbajac's five-year-old son, Guilhem, performs an exuberant jig in front of "Le Marin," a painting by Jean-Charles Blais. The room to the left contains Robert Malaval's painted-metal wall relief of a nude. The door is embellished with a nineteenth-century painting on a rococo theme. The floor lamp is Fortuny; the rug, Chinese.

Karen Radkai

THE THRILL OF DISCOVERY

An attractive showcase
for new art, an informal setting for entertaining
an international set of friends

The far wall of the Castelbajac living room is dominated by Claudio Parmigiani's paired paintings, 1978, forming a single work with a conceptual slant. The nude on the left has beauty marks on her back that correspond to the star-studded sky on the right. The woman-and-tree metal construction with a turning heart is by the contemporary "primitive" Roland Roure, a former farmer who made all the small figures on the glass-topped table.

Karen Radkai

(Continued from page 271) says. "It's my foible, a total passion." Since 1981, he has asked fourteen artists to hand-paint dresses for him, including Blais, Garouste, Malaval, César, and Robert Combas.

Castelbajac descends from an aristocratic family whose men were mostly soldiers. "Except for my father," he says with a smile, "who played tearoom piano music in Ray Ventura's orchestra." Like his father, he says, "I am another black sheep." As a child, he attended a series of military and religious boarding schools, while his mother ran Ko and Co, the family fashion enterprise in Limoges. Jean-Charles arrived in Paris in 1968, promptly joining the ranks of fashion designers, creating his first collection for Ko and Co, and soon for several other companies as well, before setting up his own firm in 1978. *(Continued on page 315)*

THE THRILL OF DISCOVERY

Dada & Surrealist art

Contemporary Artists

Catherine de Castelbajac, *top left*, a California-born former mannequin, wearing one of her husband's designs, takes a call on the apartment's spiral staircase. *At right*, Castelbajac, with his son Guilhem, wears his famous blanket jacket, an adaptation of English-made Hudson's Bay blankets. *Above:* In another view of the Paris living room, Sandro Chia's Neo-Expressionist painting, "Direttore Dirètto," 1980, orchestrates the fireplace wall. On the mantelpiece: a vintage Minnie Mouse and metal sculptures by Roland Roure. *At left:* The dining room with hanging mobile by Roure and, on the walls, photos by August Sander.

Karen Radkai

Castelbajac:

"I feel it's essential to buy artists before they become famous"

A DIFFERENT FEELING

IT STARTED
AT THE COUTURE, BUT
IT'S EVERYWHERE NOW —
DRESSING THAT REVEALS THE BODY
IN ATTRACTIVE, TOTALLY FEMININE
WAYS: IN A FOCUS ON WRAPPING,
TIEING, BODY-HUGGING
EFFECTS; A DIFFERENT APPROACH
TO BARENESS; A SILHOUETTE
THAT'S VERY NARROW
BUT LOOKS AND FEELS
VERY SENSUOUS AND SOFT

Symbol of this body-focused dressing, *left,* Perry Ellis' cotton turtleneck, cropped very short for a show of midriffs. Turtleneck, about $90. Henri Bendel; Rich's; Gidding-Jenny; Harzfelds; Frost Bros. . . . Nobody does romantic body-conscious evening dresses better than Galanos. One of the best, *right,* his beaded silk dress of mixed polka dots; the hips wrapped, snugly held and softly bowed. Fabric, Abraham. About $8950. Martha; Neiman-Marcus; Amen Wardy, Newport Beach CA; I. Magnin. To order at Nan Duskin; Saks-Jandel. . . . *Beauty Note:* For soft, sensuous eye makeup, *left,* start with moisturizing Eye Shadow Base, new from Chanel. These six pages: hair, Louis Alonzo for Pipino-Buccheri, NYC and Suga of Suga Salon, NYC; makeup, François Nars and Margaret Avery. Accessory information, see next to last pages this issue.

Penn

This kind of narrow—narrow as melba toast seen from the side—is partly inherent in the nature of the little backless vest, *opposite;* the sleekness of stirrup pants; the way both hold the fullness of the soft blouse. The surprise about these seductive pieces: they're all from Jean-Paul Gaultier Homme, his collection for men. The vest (about $130) and shirt (about $185), both of viscose. The pants (about $345) are wool crêpe. July at Charivari, NYC; Alan Bilzerian, Boston and Worcester MA; Charles Gallay, Beverly Hills; Macy's, San Francisco.

A DIFFERENT FEELING

There's something irresistible in the smallness, the softness of Azzedine Alaïa's pale taupe slide-y knit, *this page:* in one-piece—an off-the-shoulder top and very brief shorts; and over that a sarong skirt—asymmetric, very short, hugging the hips close. Shorts-suit, about $275; sarong, about $125. Barneys; Charles Gallay, Beverly Hills; Apropos, Woodland Hills CA. . . . *Beauty Note:* News: seductive, pale lip colors. *Opposite,* Almay's Passionate Pink Frost. Details, last pages.

Penn

One of the smallest, most feminine dresses of the season is Emanuel Ungaro's black lace at the *left;* very short, shaped as simply as a maillot with a bare bathing-suit back; sparkled all over with sequins and rhinestones. About $2200. July at Emanuel Ungaro Boutique NYC; Palm Beach and Bal Harbour; Loretta Blum, Dallas; Nan Duskin; Bullocks Wilshire; I. Magnin. . . . Another sophisticated start for a big evening, another of Galanos' covered-up dresses, *right,* with a white dazzled silk chiffon top, a bold print silk skirt, and more of the wrapping that sets this season apart—the torso and hips tightly held and softly sashed in black satin. Fabric, Abraham. About $9590. Saks Fifth Avenue, NYC; Martha Palm Beach and Bal Harbour; Neiman-Marcus; I. Magnin. To order at Saks-Jandel. . . . *Beauty Note:* With this much bareness, *left,* think in terms of a body moisturizer. Good example: Charles of the Ritz Perfumed Body Treatment Cream. Details, additional stores, see next to last pages.

A DIFFERENT FEELING

Penn

THE SUP

Where they are... what they can do for you
By Shirley Lord

Everyone wants to go to a spa today, to lose weight, to build stamina, to learn about her body, her skin, to be herbal-wrapped, whirlpooled, massaged into a state of blissful inertia. To take the guesswork out of finding the best spa for your particular needs, we asked twelve key questions of the twelve leading spas in the country...

		Is it a "resort" (optional) spa or a "total" (compulsory) spa?	Will the spa "program" your day according to your fitness level?	Program priorities?	How much exercise supervision?	Are there any "rules" to observe?
EAST COAST	The World of Palm-Aire	A "resort" spa, part of a 1500-acre condominium complex with full-service hotel	For those on a 7-day program, medical screening, fitness evaluation come first	Exercise—from 3 to 4 hours daily; 20 to 25 to a class	The "spotter" plus instructor idea was first introduced here	One glass of wine only on spa-plan dinner. No smoking in spa, but outside by pool area
	Bonaventure Intercontinental Hotel and Spa	A luxury resort of hotel, health and fitness spa	4- or 7-day spa stay includes medical screening and "individualized" diet/spa program	Exercise—2 to 3 hours daily, including water exercise; "one-on-one" available at extra cost	A "spotter" is in attendance with instructor to ensure movements are made correctly	No alcohol, no smoking in spa building or environs
	Gurney's Int'l Health and Beauty Spa	Part of the Gurney's Inn vacation complex with spa/fitness (optional) "packages" or à la carte programs	Health screening, fitness evaluation on request	Choice of body therapies, treatments, facials, massage, aerobic exercise, and more	No "spotter" system but small classes and alert instructor to correct mistakes	No alcohol, no smoking allowed in the spa
SOUTHWEST	The Greenhouse	A "total" spa where programs are meant to be followed	Preliminary fitness evaluation first, medical screening on arrival	4½ hours of exercise daily; 5-10 maximum to a class	A spotter and instructor preclude wrong interpretation of exercise movements	No alcohol. Smoking prohibited at mealtimes, and in some public areas
	The Phoenix	Sunday to Sunday "total" spa, where programs are meant to be followed	Individual evaluation. Extra cost: a complete physical at the Houstonian Preventive Medicine Center next door	5 hours of exercise—aerobics, water, A.M. and P.M. walks; 7-8 maximum class	Each guest monitored constantly	No alcohol or smoking allowed
	Maine Chance	105-acre country estate and "total" spa, compulsory programs	Full fitness evaluation followed by meticulously plotted spa plan	Overall skin and body toning—whirlpool, massage, facials, 90 minutes of exercise daily	Instructors insist each movement be repeated for accuracy	No alcohol or smoking allowed
	Canyon Ranch Spa	A "resort" spa with total dedication to fitness, but programs are optional	Diet, fitness, stamina evaluations available; comprehensive 3-hour medical exam at University of Arizona for $250 fee	Physical activity, improved nutrition, relaxation techniques	Depending on specific classes, one or two spotters with instructor	No alcohol or smoking allowed in spa or clubhouse
WEST COAST	The Oaks at Ojai	A "resort" spa resembling a country inn with 12 optional fitness classes a day	A "wellness" (cardiovascular) examination available on request at extra charge	No priorities, but extra movement encouraged	Instructor only at exercise class	No alcohol allowed. Smoking only in designated areas
	The Golden Door	157 beautiful acres of "total" spa . . . Japanese style, outdoor walkways, inner courtyards	First a thorough questionnaire is sent by mail, followed by on-the-spot medical/fitness evaluation	Exercise—a minimum of 5½ hours a day beginning with a 6:30 A.M. mountain walk	Everyone receives individual attention	No alcohol. Smoking in designated areas, but discouraged
	La Costa	The first "resort" spa, part of a 6000-acre complex of guest lodges, hotels, clubs, cinemas, ballrooms, boutiques	A thorough medical examination is required	No priorities, but brand-new, more structured fitness programs for those who want. Extensive choices	Emphasis on well-trained instructors	Smoking in designated areas only; no alcohol on the spa plan
	Sonoma Mission Inn Spa	A "resort" spa with full hotel facilities in California's wine country	"Personalized" programming follows fitness evaluation for those on spa plan	Program set according to individual goals, needs	Close attention paid to everyone in class but no spotters	Alcohol available in main hotel. No smoking in spa
	Rancho La Puerta	Relaxed "resort" spa on 190 landscaped acres in midst of plains and mountains	"Moderate" or "vigorous" programs, but emphasis is "do your own thing"	Programs that emphasize movement outdoors starting with A.M. mountain hike	Relaxed supervision, endless motivation and encouragement	No alcohol. Smoking definitely discouraged

FER SPAS...

	Average daily calorie count?	Spa's professed philosophy, e.g., weight loss, overall toning, "R and R" vacations?	Sports, special facilities, treatments?	Coed? Children?	Room service? Clothes to bring?	Average cost?	Points of difference
	800-1000 calories. Dietitian Bela Lauber plans menu with chef Tom Menchak	Self-knowledge, self-discipline lead to self-renewal	5 18-hole golf, 37 tennis/ racquetball courts, jogging Parcourse, Olympic-size pool	Spa programs and facilities duplicated for men/women in separate spas with common reception area. Over-16 only	Room service, leotards, warm-up suits, robes provided for those on 7-day plan. Bring sneakers, casual resort wear	A la carte spa, $240 a day; 7-day spa package, $1680	Program can begin any day; new: cut-price "commuter" day-by-day program for nearby residents
	900 calories a day. "Herb" shakers, not salt, on tables. Fructose and Equal (aspartame), not sugar, to sweeten	To establish sound eating, regular exercise habits to last a lifetime	23 lighted tennis courts, racquetball, squash; 3 swimming pools, 2 18-hole golf; riding stable, indoor skating rink	Separate facilities for men/women with pools, gyms, sauna, steam, beauty, barber. Over-16 only	Room service, full wardrobe including slippers provided for use in spa	$240 a day, with minimum stay 4 days. Also sports/ spa package for $860	43,000 sq. ft. of spa facilities make this one of largest spas in world. Lancôme Institute for expert skin care
	Individually determined; all items on spa menu have calorie counts	Anti-stress/ "R and R" vacation for health and fitness	Big, heated seawater pool. Sailing, fishing. Nearby tennis, golf	Separate "pavilions" for men/ women. Executive "anti-stress" programs. Over-18 only in spa	Room service, but no exercise clothes provided. Dancing, entertainment nightly, so resort and evening clothes	4-, 5- and 7-day packages, priced according to accommodation, *e.g.*, $628 5-day plan plus room rate	Excellent seawater/ seaweed/salt rub, Fango (mud) treatments; miles of beach outside door
	850- or 1200-calorie plans of delicious, nutritious food	"Total" well being	Indoor exercise pool	For women only, no children	Room service, all spa clothes supplied (including robes, leotards and tights, shorts) as needed	$2450 a week. New Executive Renewal Weeks for Professional Women begin August 19, August 26	A major spa open for women only. All indoors, so all activities are year-round
	850-900 calories (The new Phoenix Cookbook—by mail only—shows innovative menus)	"Take-home fitness"	5 tennis courts, 1-mile outdoor, ⅛-mile indoor tracks; 3 pools; 8 racquetball, handball courts	Smallest spa in U.S; only 13 guests (either men/women/ couples weeks). Coed day program. No children	Room service and all spa gear supplied	$1850 a week, $150 a day, $525 for couples weekends (limited to 4 couples)	Rebirth and review of all aspects of life. New: "special-care programs" for plastic-surgery patients
	900 calories of imaginative nourishing food (specials: watercress soup, cheese soufflé)	Total beauty renaissance	Olympic-size pool, nearby tennis	For women exclusively; no children	Room service and all spa clothes provided. Light coat, caftans, pyjamas suggested for evening	According to accommodation, $1900 to $2400 per week	Greatest comfort, luxury, food, and Elizabeth Arden experts in skin, hair, body care
	Depends on diet goals; concentration on decreasing salt, fats, sugar; increasing fiber	Total fitness vacation where guests learn to take responsibility for "life-style enhancement"	25 sports, fitness activities—3 pools, 6 tennis courts, Parcourse, cycling track, 4 racquetball/ squash courts	Couples, families with children over 14 encouraged to participate in spa programs	Room service for breakfast only, no clothes provided; casual sports clothes suggested	According to accommodation, $1070 to $1460 per week	Executive Renewal Program: personalized stress management, "take-home" maintenance package
	500 calories for weight losers; 750/1000 for maintenance	Emphasis on weight loss/control, keep-or get-fit vacations	Swimming pool. Nearby golf, tennis, fishing, riding, jogging paths	Both sexes. No children	Room service, but no spa clothes provided. Casual resort clothes suggested	$110 to $120 a day (massages, facials, wraps, etc., extra)	Owner Sheila Cluff stresses health-oriented keep-fit vacations and "fun" aspect of self-improvement
	500-900 calories—fresh grown organic vegetables, fruits, low calorie/sodium/ cholesterol gourmet food	To achieve a balanced life style	Tennis, volleyball, swimming pool, mountain walks	Women only 34 weeks, men only 9 weeks, couples only 7 weeks. No children	Meals in rooms on request. All exercise clothes, plus yukata robes for evening provided	$2500 a week	Superb organization brings impressive results. Credited as *the* training place for fitness experts everywhere
	3 calorie levels according to goals: 600/800/1000	"Vacationland" with fitness on the menu—if you want it	5 swimming pools, 27-hole tournament golf course, 25 tennis courts, with pro Pancho Segura	His and hers luxurious spas. Children allowed	Room service. Exercise clothes supplied. Some people dress up here—resort and evening clothes	$275-a-day spa plan. Minimum 4- or 7-day program can be extended indefinitely	Largest spa in the world—plus 5 gourmet restaurants, nutrition center, special activities year-round
	800-calorie plan includes a glass of local wine at dinner; also natural spring water	Fitness plan that can be integrated permanently into everyone's daily life	Tennis, swimming, hydrotherapy, hydro-gymnastics, spring-water baths, herbal wraps	For both sexes with 4 "men-only" weeks a year. Children over 14	Room service, warm-ups, robes provided. Needed: leotards, tights, swimsuits, jogging shoes, warm wrap	3-day program, $1100; 5-day program, $1800	Questionnaire helps "program" before arrival. (This fall: East Coast "Sonoma" in Norwich, CT)
	Lacto/ovo vegetarian 1000 calories with more carbohydrate for extra activity	"Do it yourself" fitness	4 tennis courts, 3 swimming pools, 9 gyms, track, putting greens, mountain trails	Families welcome but no child-care facilities	No room service or spa clothes supplied; extremely casual	Starts at $1000 a week	"Across the border" in magnificent nature. Same management as The Golden Door

The Style of a Man

From small, intimate details, an intriguing picture emerges . . . By Joan Juliet Buck

This has happened to everyone. It's a weekday afternoon and I'm alone in the house. I go to my father's dresser. It's wood: my mother's one is painted, this one is a military chest with brass banding around the edges. A small chest stands on it, a miniature. The top two drawers reveal extension cords for a tape recorder, and an empty leather envelope. There are studs for dress shirts, and restrained cufflinks. The other drawers contain rubber bands, retired fountain pens, a Los Angeles Police reporter's badge, 1937. There are some lenses in the lowest drawer. Celluloid things to stiffen collars with, which are useful for cleaning combs, if you take cleaning combs particularly seriously. I get entranced by the mystery of a man's things. Most of all, I like the badge: it's big and shiny.

There's a velvet dish from a Swiss hotel, marked Christmas 1964. It contains two American pennies and a *jeton* from a Paris telephone. There's a round box with a seal of Napoleon on the cover and paperclips inside. There's a Zenith radio so powerful that police broadcasts from patrol car to patrol car can be intercepted on it; also, news from what sounds like outer space, but my father swears it's Finland. There is a brass lion, and a dark iron lion, both couchant on books: my father was born in late July, and lions are always being given to him by people who know his birthday and little else.

A sock drawer, an undershorts drawer, and then the two drawers of shirts. Each shirt, in its cellophane envelope from the laundry, carries the date it was delivered. My father rotates his shirts, so that they will all get equal wear. When the collars and cuffs fray, he can send them back to the shirtmaker because this is England. But he has not yet become British, and he knows his collars will never fray. Not as long as he keeps rotating them.

The closet: invisible doors in the olive-green burlap wall. Two rails. One is all dark blue suits, the other all grey suits. A smell of leather from the shoes; the ties swing on the door racks, all dark, barely patterned. The closet smells of cedar, the room smells of cigar. I sniff to locate the exact source of the perfume; but it isn't any one thing, it is all of them. The hush in the sunny street comes through the wooden blinds. There's a ship on the wall, more accurately half a ship set against a mirror panel, encased in glass. There are pictures of me and my mother, framed in worn leather, on the dresser. Two *(Continued on page 321)*

Some men come by it naturally; others work harder to achieve it. Some men do it with clothes; others require a few additional props. The "it" in question: a distinctive personal style, a unique image. What's true today: men are taking better care of themselves, taking more interest in the way they look and feel. And it shows... On these pages, elements of masculine style in general; man's new relationship to fragrance in particular...

Kenzo men's pants, fall '84 collection

Details, last pages.

Metropolitan Opera-goers, 1883

Elijah Boardman by Ralph Earl, 1789

James Dean, 1954

Staley-Wise Gallery

Fred Astaire, 1936

Jean-Paul Gaultier's men's accessories, fall '84 collection

Portrait of a Young Man by Bronzino, late 1530s

Duke Ellington, 1933

Mick Jagger, 1972

Staley-Wise Gallery

George Gordon, Lord Byron, 1788-1824, by Thomas Phillips, 1813

Polo team of the 33rd Cavalry, Fort Leavenworth, 1913

Traditional Basque dancer

Staley-Wise Gallery

Gary Cooper, 19

The Prince of Wales and the Duke of York, 1924

Captain Frederick Burnaby, 1842-85, by James Tissot, 1870

Bruce Weber

Matt Dillon, 1983

Yannick Noah, 1983

Prince Eristoff, 1925, by Tamara De Lempicka

Jean-Paul Gaultier's men's suit, fall '84 collection

The Mark of a Man

A new attitude on grooming . . . with scent as a clear-cut option, a distinct pleasure . . . a state-of-the-art report on men's fragrance

. . . By Karen Anderegg and Shirley Lord

"You must groom or you're considered mad . . . or maybe a prophet," points out Edgar A. Gregersen, Ph.D., professor of anthropology at Queens College, NYC, "but it's very different for males and females. There are special rules about male grooming. You're not supposed to modify a man's body. It's not a question of 'niceness' but of masculinity.

"Male grooming isn't intended to make men more beautiful. In fact, beauty in men is suspect. Not long ago, I went to a Mr. Universe contest in London; and I asked if the criteria of male beauty had changed over the years. 'Beauty,' I was firmly told, 'has nothing to do with it. This is a *sport!*' "

The point, of course, is that men aren't supposed to be interested in beauty in our Western civilization. And the question of men's fragrance has, for many men, for many years, been exactly that—one of semantics. If it's perfume, it smacks of beauty and narcissism, and it's intolerable. If it's good grooming—freshness—then it's fine. Although sales are increasing every year, and there is evidence that men are beginning to buy fragrances for themselves, they do not refer to it as fragrance . . . which makes for some very tricky marketing and may explain why close to 80 percent of men's fragrances are still bought for them by women.

Who are the men who are wearing all this scent? (There are over two hundred fragrances available in the U.S. now, with ten new ones cropping up every year.) What do men like? Why do they like it? And can more of them be encouraged to enjoy it?

To some degree, attracting men to fragrance use is still up to women because was it not women, after all, who got men going on moisturizers and sunscreens and regular exercise not so long ago?

To a greater degree, it's a matter of more convincing advertisements: Most men's fragrance ads assume that most men want to be either wildly seductive or wildly macho—splash, and you're Don Juan . . . dab, and you're John Wayne. The facts of the matter are different. According to Michael Burke, director and founder of the Center of Advanced Communications of Havas Agency in Paris, "Research shows that for years perfume makers have been pitching perfume to the wrong target. At least half of the men who use fragrance use it neither for purposes of seduction nor as means to complement their own individuality but to be discreetly marked as someone who fits in, who belongs.

"We live in a fragmented society of multiple life styles, and to have social security is important. Most men use clothes or fragrance to feel comfortable and *appropriate* in their social surroundings. I suspect the perfume market, too, will fragment, so that there will be socially acceptable fragrances for the weekend, others for work, and others for evening. We can assume there will be a market for different social classes as well as for different uses in the future."

And now for a true story about the difficulties of targeting advertising. Ralph Lauren's Chaps was launched in 1979 with a strong cowboy image, an image its sellers considered to represent independence, ruggedness, pride in American heritage, a free spirit. As sales slowed, studies revealed that American attitudes had changed: women perceived the cowboy as a lone figure, too macho, too self-contained, while men had a status problem, felt the cowboy worked the ranch, while the man in the Stetson cologne ad owned it!

Chaps's revised—and most successful—commercial to date is a switch from the cowboy image to an outdoorsy modern man shown with a woman, with children, with others whom he cares about and who care about him. The message: what appeals today is not macho, not sex, but the attractiveness of a fit, active man who takes care of himself.

It isn't at all easy, psyching out just how men today see themselves. There's the small but highly visible contingent that's opted for the Boy George-inspired androgynous look. Dr. Gregersen suspects "this kind of 'confounding' of the sexes is likely to generate a more relaxed mood with men wearing fragrances for pleasure rather than for status or 'fitting in.' " But, in general, "American men are very conservative," says Burke, "and are moving back to a 1930s/40s approach to style, a neo-conservatism"; and men's fragrance style tends to be very conservative, too.

It has been documented that, unlike daughters, who choose to assert their independence by not choosing the same fragrances as their mothers, teenage sons often adopt their fathers' choices. In many cases, that's Old Spice. Created in 1937, it still outsells all fragrances—women's included—in this country. Aramis, created in 1964, is the top-selling fragrance in department stores across the nation. Like Old Spice, and other top-sellers—the richly aromatic Paco Rabanne (quickly adopted by the sophisticated man when introduced in 1973) and Brut—it is built around long-lasting spices. Appealing fragrances, none could be considered exactly subtle.

Most men's fragrances include many of the same ingredients as women's scents, in different proportions, and a higher percentage of animal/woody and spicy notes. One industry spokesman points out, however, that the coming category in men's fragrance is green/ *(Continued on page 322)*

Details, last pages.

Jean Pagliuso

SOMETHING BIG

. . . bigger, bolder, knockout coats from the New York collections . . . coats that promise to be the key to day dressing this fall. Key to the coats: a whole new scale and stance; definite line at the shoulder; definite "finish"—these coats, with their under-pieces, are this season's newest "suits." And what you'll see underneath—in almost every case—a beautiful blouse, soft trousers. . . . The idea expressed perfectly, *left*, at **Calvin Klein:** his dashing balmacaan in khaki-green wool gabardine with a button-out camel lining. Over a simply-cut silk charmeuse blouse; easier, fuller wool glen plaid trousers. Coat, about $580; blouse, about $180; pants, about $200. Bloomingdale's; B. Forman; Montaldo's; Gidding-Jenny; Jacobson's; Swansons on the Plaza. . . . A standout shape, *right*—the trench-coat coat. One of the best—**Calvin Klein's** big double-breasted trench in beige cotton. Here, with his easy grey flannels. Coat, about $580. Saks Fifth Avenue; Filene's; Kaufmann's; Hudson's; Balliet's; Frost Bros. Left: hair, Kerry Warn; make-up, François Nars. Details, more stores, next to last pages.

Antonio

When you hear "differences" in relation to coats this fall: think differences in scale, in attitude—and in feeling! The way you feel—and move—in a coat like this, *right*, is probably the big-

THE START OF SOMETHING BIG...

gest change of all: **Bill Blass's** sensational new-scale polo coat in soft camel wool, over his softer pleated wool trousers. Turnout, about $2800. September at Saks Fifth Avenue; Nan Duskin; Balliets; Frost Bros.; Neiman-Marcus; I. Magnin. . . . A coat with real presence—not borrowed from a man's, but with shape and impact of its own, *far right:* **Perry Ellis'** big-scaled topcoat in bark-brown alpaca/wool, with big lapels, one tied sleeve. Underneath, his silk print blouse, wool plaid trousers. Coat, about $750; blouse, about $220; pants, about $190. Late July at Henri Bendel; Filene's; Neiman-Marcus; I. Magnin. Details, more stores, see next to last pages.

Antonio

Along with new scale, new shapes to watch. At **Stephen Sprouse,** *far left,* shape that starts at the shoulder—bolder, squared-off; squared, in fact, all the way—his black velvet 3/4 coat allover zipped for further emphasis. As the base for a total look here, with his black silk jersey T-shirt, black velvet triangle scarf and black velvet narrow-legged pants. . . . Coat, about $700. July at Bergdorf Goodman; Linda Dresner, Troy MI; Ultimo, Chicago; Lou Lattimore, Dallas; Maxfield, Los Angeles; I. Magnin. . . . From **Geoffrey Beene,** the inventiveness of shape—of coat dressing—you expect, *near left:* his eye-catching red alpaca/wool coat—strong-shouldered, rounded, double-breasted, with brass buttons, epaulettes. Over his navy wool sweater-jacket and chemise. Coat (Gandini fabric),

THE START OF SOMETHING BIG...

about $2385. July at Bergdorf Goodman; Jacobson's; Balliet's; Frost Bros.; Carrick's, Denver; Amen Wardy, Newport Beach CA. Hair, *left,* Kerry Warn, makeup, François Nars. Details, additional stores, see next to last pages in this issue.

Terrific cotton shorts in cream, turquoise and white, kin to this season's boxer shorts/warm-up pants, but with much more design—in the knitted waistband, cotton piqué knit fabric. Head Sport. About $24 each.

Hair by Bob Fink for Pipino-Buccheri, NYC; makeup by Pru Walters
Details, stores, last pages

Erica Lennard

Randolph Graff

Summer's inspiration?
Instant pleasures:
irresistible warm-weather pieces that come in a rainbow of irresistible colors!

Cool slices of color and graphic design in bright acrylic bracelets. Alice H. Klein for T.K.O. About $45 each.

Another instant pleasure . . .

Cathy Barancik

summer finds

A charming little dress—as small, as body-hugging as a T-shirt, but it slides on like a cardigan . . . in a range of cotton colors—bright yellow, blue, pink, lavender. Debra Moorefield. About $50.

Tim Sheaffer

Another take on the
great American "boxer" shorts
—this time, very, very, small
and in an oversized paisley print,
worn with leather and
elastic suspenders,
a white long-sleeve T-shirt.
Tous Les Caleçons. Shorts,
about $24; T-shirt, about $26.

What has exercise
done for dressing?
Given us a range of clothes
with the ease and comfort
of a leotard. Case in point:
Gene Ewing/Bis
cotton tank bodysuit
with pull-on
leggings
—both in orange,
yellow, lavender,
green, rose and blue.
Bodysuit, about
$40; leggings,
about $50.

What great color
—notably red, blue, black, yellow, green
—and great design—stars and stripes—
can do for a racing/bathing cap . . .
Speedo America's "Winning '84."
About $7 each.

SPEEDO®

Tim Sheaffer

**The evolution of graffiti
—the way it looks here,
like a child's crayon "scribbles"—
on a great oversized white cotton T-shirt
and matching tiny, tiny bikini.
Fiorucci. T-shirt, about $28;
bikini, about $20.**

**Not all shorts
are boxers—some,
like these, are easier, flirty,
softly pleated, with a great "New York City"
inspired print, worn with an equally
easy camp shirt. Dianne B. for Cygne Designs.
Shorts, about $50; shirt, about $56.**

Erica Lennard

summer finds

Another kind of summer cooler. . .

These four pages:
Hair by Edward Tricomi
for Pipino-Buccheri, NYC;
makeup by Rumiko.
Details, more stores,
see last pages.

Randolph Graff

Cathy Barancik

Eye-catching, eye-saving: jellybean color in Speedo America's pro-goggles with tinted lenses. About $6 each.

The "foundation" of a summer wardrobe— or just a wonderful silk tank top and bikini for sleeping, for at-home in a range of pastels and brights. St. Eve International. Top, about $27; bikini, about $8.

Cathy Barancik

Tim Scheaffer

summer finds

Slashes of cellophane color for the eyes—Detail's bright futuristic plastic sunglasses. About $6 each.

Randolph Graff

Zoran's new knockout pants—very narrow and straight through the leg, with a pull-on waist, and wonderfully easy, slide-y top. Comfortable as a warm-up suit . . . but with a lot more style! In black, yellow, blue, grey, or white cotton. Pants, about $120; top, about $100.

The perfect cotton summer dress—in white, or in blue—very pretty, very loose, cut like a tank T-shirt—and great with flat sandals. Calvin Klein. About $65.

Details, stores, last pages

Erica Lennard

VOGUE PATTERNS

VOGUE PATTERN #8936

summer finds

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for prints, this is
the time to do it!
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prints look better,
brighter,
livelier than ever.
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the season's liveliest . . .
and two great
live-in summer dresses . . .
A perfect [illegible]
[illegible]
a [illegible]
print [illegible]
dress with a bare midriff
V and very soft
button-down-the-back
skirt. Vogue Pattern
#8936 . . .
Another way with print,
right, in a narrow
silk crêpe de Chine
chemise with
a very cut-in top . . .
very eye-catching.
Vogue Pattern #8999.
Fabric, both pages,
by Taub & Meister.
Hair, Hamid; makeup,
Margaret Avery.
Details, stores, and
sewing tips, last pages.

Arthur Elgort

VOGUE PATTERN #8999

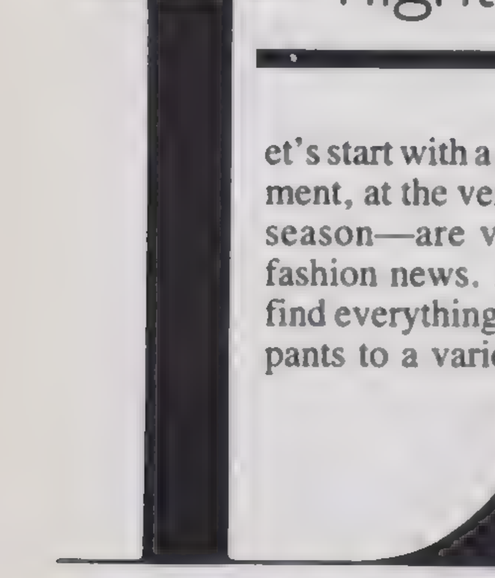
VOGUE'S Last Word

ON FASHION IN THIS ISSUE

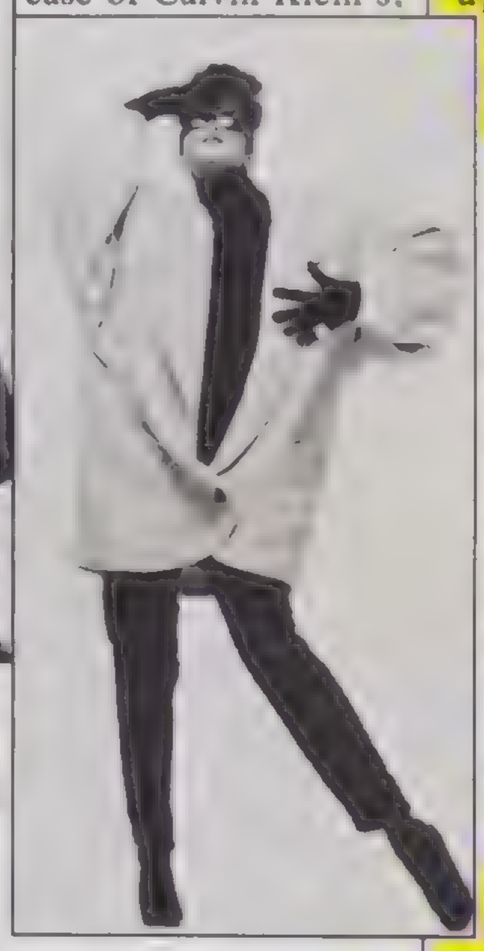
What works and what doesn't: if you're dressing in one of a number of terrific new styles of pants. . . if it's a close-to-the-body dress at night. . . or a look that's very much a man's—or close to it

Let's start with a given: pants—at this moment, at the very start of the fall clothes season—are very much a part of the fashion news. And in this issue, you'll find everything from the leanest sorts of pants to a variety of new soft trousers. There's also, not just coincidentally at this moment, a good deal of talk about flat shoes. Charming ones exist now; they can add to an easygoing, modern look. **Flat shoes aren't an inevitable part of every pants-dressing equation.**

And that, too, is one of the season's pleasures.



What you'll find, for the most part: Soft, wide-legged trousers—pants with the sort of slouchy ease of Calvin Klein's.

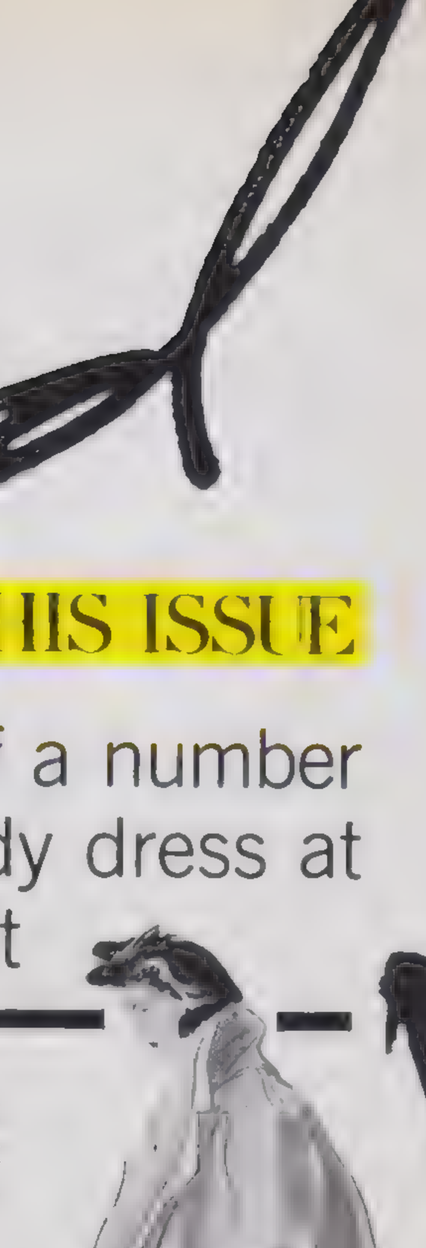


far left—generally look best with the sense of casualness and sturdiness that you get with flat shoes. Those shoes don't have to be heavy or lug-soled: you might reach for neat flat pumps (like the ones we used here), laced brogues, or wide-strapped sandals. If you prefer a heel: the key, usually, is picking one with substance—a shoe that's laced, perhaps, or one with wide straps across the instep.

When pants become narrower—and somewhat crisper in appearance—you may well want a closed pump with a high heel. It's the way YSL *(bottom, left)* showed his somewhat narrower trousers. That higher-heeled shoe is the sort of feminine element you'd want for Claude Montana's skinniest pants *(left)* at night. High- or low-heeled, what's often key to the best "pants shoes" now: a quality of strong texture (and there are many interesting new ones around)—sueded snakeskins, "pleated" leathers. And, with them, you wear dark stockings or thin wool tights for another great texture.

In effect, what we're saying is: the best fashion is a balance between what's best in theory. . . and what's best in action for a specific woman, for the degree of "dressing" you want from these sorts of pants. **This fall, a coat, blouse, and pants could easily be a new substitute for a city suit. Soft tweed socks, high or flat-heeled reptile shoes can add to that "dressed" appearance.**

A last word on the subject of shoes: There is a moment—now, in warm weather, when in fact only a heel will do: When you're dressing for night, when it's an all-out feminine, body-focused sort of dress like the Galanos, *here*. Look *above:* there are sling-back pumps, on sculpted silver-topped heels—shoes as flirtatious as this sort of slinky dress. Another consideration with many nighttime long or short dresses now—as most are, in some way, spectacularly glittered, shirred, wrapped, or slit: everything else works best if it's kept simple. You'll add a minimum of jewelry, unpatterned sheer stockings toned to dress or shoes. Even a subtle look in makeup generally works best for summer evening dressing.



A subtle difference in dressing now may be something you notice first in the way clothing fits or feels: in the easier feeling, for example, of some of the best new fall coats. Like the Bill Blass "steamer" coat, *here*, these coats may come oversized and generously cut. They've a style (and attitude) that's the same as a man's; but—and it's a big "but"—they're quite different from coats in a man's size. Scale and proportion are carefully worked for a woman; pockets are at proper arm's length, sleeves don't need to be rolled. A coat like this won't overwhelm you in scale or weight of fabric.

What to look for, when you first try such a coat on? Look for one that's balanced at the shoulders so it hangs properly and doesn't slide. At the back of your neck, a collar should fit closely.

"Fit," in fact, is always the key: to wearing pieces adapted from men's style . . . or (like the Gaultier, *right*) real menswear. That man's vest, *right*, is tied in back to bring it in close to the body: it's not simply oversized. Then, too, it has a charming dandyish style—a decided wit. And that edge of difference is a big part of its delight.

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HEALTH *style*

Keeping your sense of humor . . . coping with "modern" allergies . . . health plus: quitting smoking . . . breast-reduction surgery: the pros and cons . . .

muscles go to the movies

Fit, yes; but can she fly? Sort of. "I crashed a few times. The crew flew me into a tree, dumped me in a lake," says Slater, above.

TM & © DC COMICS INC. 1984

Women's bodies have always been a factor in the movies, but how those bodies have changed! Compare Monroe's languid lushness with Jennifer Beals's lean mean speed in *Flashdance*—sex appeal's shifted from flesh to muscle. Among the examples of women's changing bodies in the movies today: Helen Slater in July-release *Supergirl (left)*; Tanya Roberts as *Sheena, Queen of the Jungle* (due out in August); Alexandra Paul's recent "Arnold Schwarzenegger" role in the TV-movie *Getting Physical*. These actresses not only play the parts of women in command but look them, too. Clearly, this trend is a reflection of our passion for fitness and its very attractive results.

The impact—and appeal—of physical strength is owed, in part, to the way it is interpreted by women. "It's a question of balance. I built up my upper body with free weights, used aerobics and stretching to keep my muscles loose and limber—and graceful," says Slater. "Physical strength, confidence—the end products of body building—represent a different kind of femininity," says on-screen body builder Alexandra Paul. "In *Getting Physical*, I looked fit, in shape, but not really beefy—until I flexed."

Behind the scenes, these actresses rival Rocky in their muscle quest. "To look Supergirl strong, I had to gain weight and muscle," says Slater. "Building muscle gave me a feeling of power—a feeling that's not classically feminine. Being able to bench press eighty pounds, do twenty push-ups made me *feel* like Supergirl. I also needed to develop balance and grace for the flying segments. I ran every day—three or four miles—then finished off with a full-speed sprint with my arms outstretched . . . like flying."

"In four weeks, I had to change my shape to look the part of a body builder," says Paul. "It meant overtraining in a way that wasn't healthy: I went on a high-protein diet and worked out with weights every day—every other day is much safer. But I felt a real change in my body even after the first workout. And, lifting weights made me feel more attractive."

Spa Eating

Spa cuisine is quickly becoming *the* way to eat well. Its appeal: spa meals are carefully planned to play up the pleasures of food—flavor, color, texture—disguising the calorie/fat denial. New means for taking that cuisine from spa to home: *The Phoenix Spa Cookbook* with recipes for Sweet Potato Soup, Stuffed Quail, Blushing Pears, Lemon Cheesecake, more, with daily menus totaling about 900 calories.
(More spa food, page 132)

Movies and TV use exercise segments to pump raw energy, sexiness, even humor into plots. Examples: the weight workout in *Flashdance*, the mermaid-takes-up-aerobics-at-Bloomingdale's scene in *Splash*, the TV sitcom *Shaping Up*, set in today's erotic zone, the gym.

Olympics flash

Keep an eye on a new Olympic event in 1984: the women's marathon. Worth watching as women's times are sure to drop, new records sure to be set . . . Noteworthy: Avon helped to popularize the marathon and bring about its inclusion in the Olympics.

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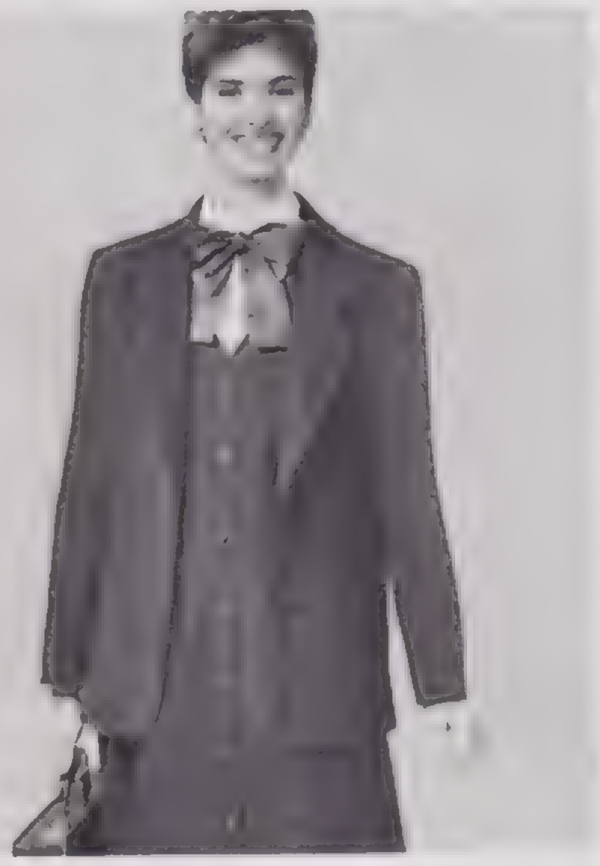

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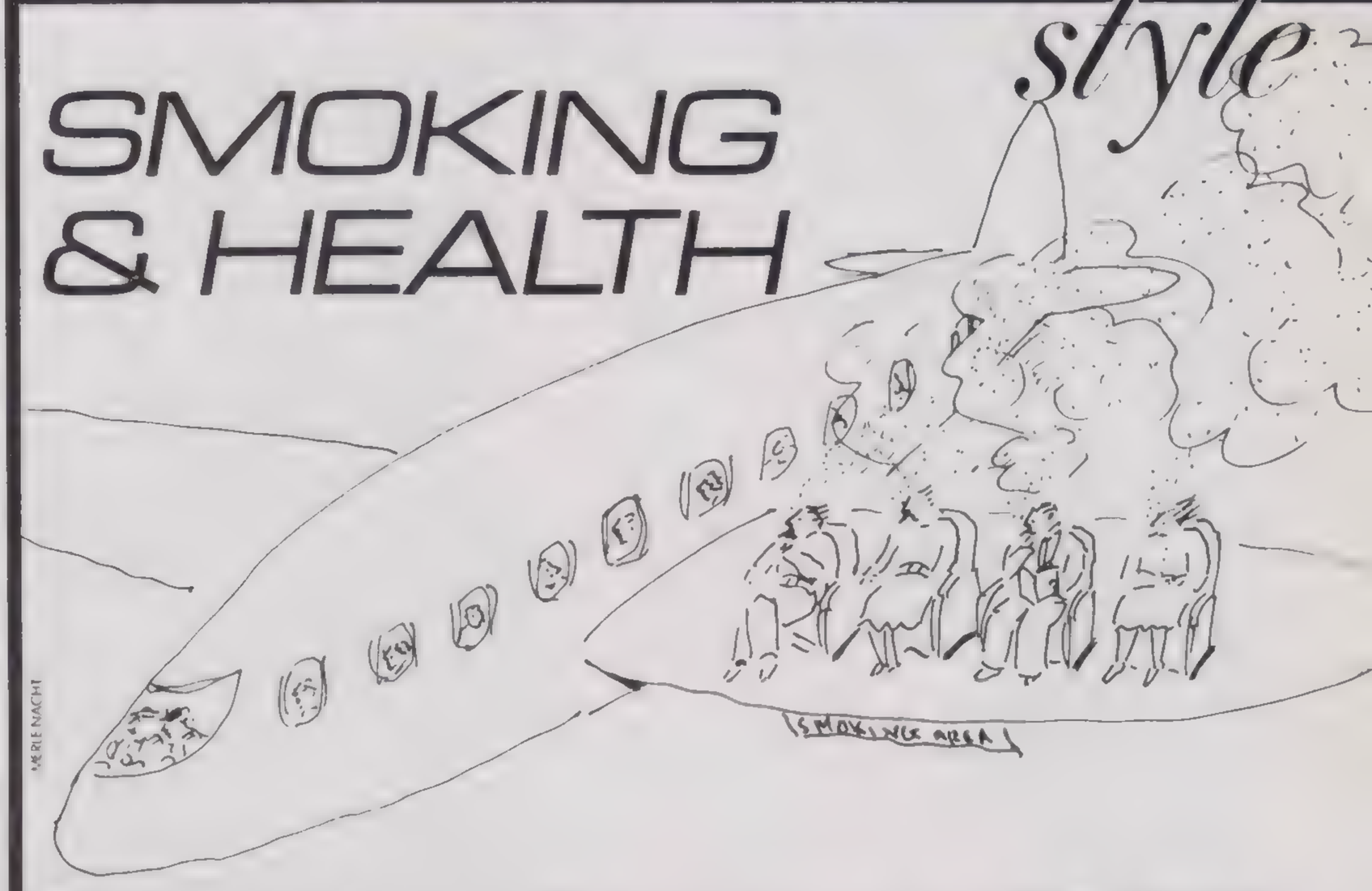
HEALTH *style*

SMOKING & HEALTH



We're used to thinking we can count on living a long time. We're women, we take care of ourselves, and the statistics prove our natural longevity edge. It's comforting to suppose, too, that we and everybody around us have finally quit smoking.

Well, the facts of the matter are quite different. The mortality rate of women is shifting radically because a bad habit—cigarette smoking—is catching up with us. "Lung cancer will soon surpass breast cancer as the number-one cause of cancer death in women. And smoking, which magnifies all other health risks, has led to an alarming rise in the numbers of women developing smoking-related cancers of the larynx and esophagus as well as emphysema. Research shows, too, that a pregnant woman who smokes endangers not only her own health but that of her developing child," said William G. Cahan, M.D., thoracic surgeon, Memorial Sloan-Kettering Cancer Center in NYC.

A conference sponsored by the American Council on Science and Health added the facts that women with chronic bronchitis now outnumber men—and *one-fifth* of all physicians' visits involve upper respiratory complaints.

Millions of American women still smoke, and the percentage of teenage girls who smoke has risen from 8.4 percent in 1968 to almost 13 percent in 1983 . . . . Cigarette smoking now accounts for *one-third* of all coronary heart disease deaths—and the increasing numbers of female smokers means that, for us, too, heart disease (still the number-one killer of men and women) may soon be on the rise.

The positive news is that more and more studies confirm that almost as soon as you stop smoking, your overall health and life expectancy begin to improve. As for weight-gain concerns, one major study showed that while one-third of ex-smokers gained weight, one-third neither gained nor lost, and one-third *lost* weight. (The "secret" of the last two groups: increased exercise, monitored eating.)

New smoking politics: Non-smokers—67 percent of Americans—are making greater demands. The result: more than half the states—plus numerous local communities—have passed laws prohibiting smoking in enclosed public spaces and establishing non-smoking areas in most offices and restaurants. The Civil Aeronautics Board has given approval to a total smoking ban in airplanes with less than 30 seats and on pipes and cigars on all commercial flights.

More and more businesses, restaurants, and even hotels are voluntarily establishing non-smoking areas, and train and bus lines have upped the numbers of non-smoking seats.

Quitting: New Help

While 33 million Americans have quit smoking successfully, a 1980 study of heavy smokers—those who smoke a pack a day, inhale, and choose high-nicotine brands—indicated that as many as 80 percent took up the habit again within one year of quitting. Approved by the FDA last January specifically to help these smokers stop: Nicorette nicotine gum. Available only by prescription and prohibited for use during pregnancy, the gum is not meant to substitute for the resolve to stay off cigarettes over the long term, and it can cause unpleasant side effects ranging from nausea to mouth sores. Still, many physicians welcome it as an option of "last resort."

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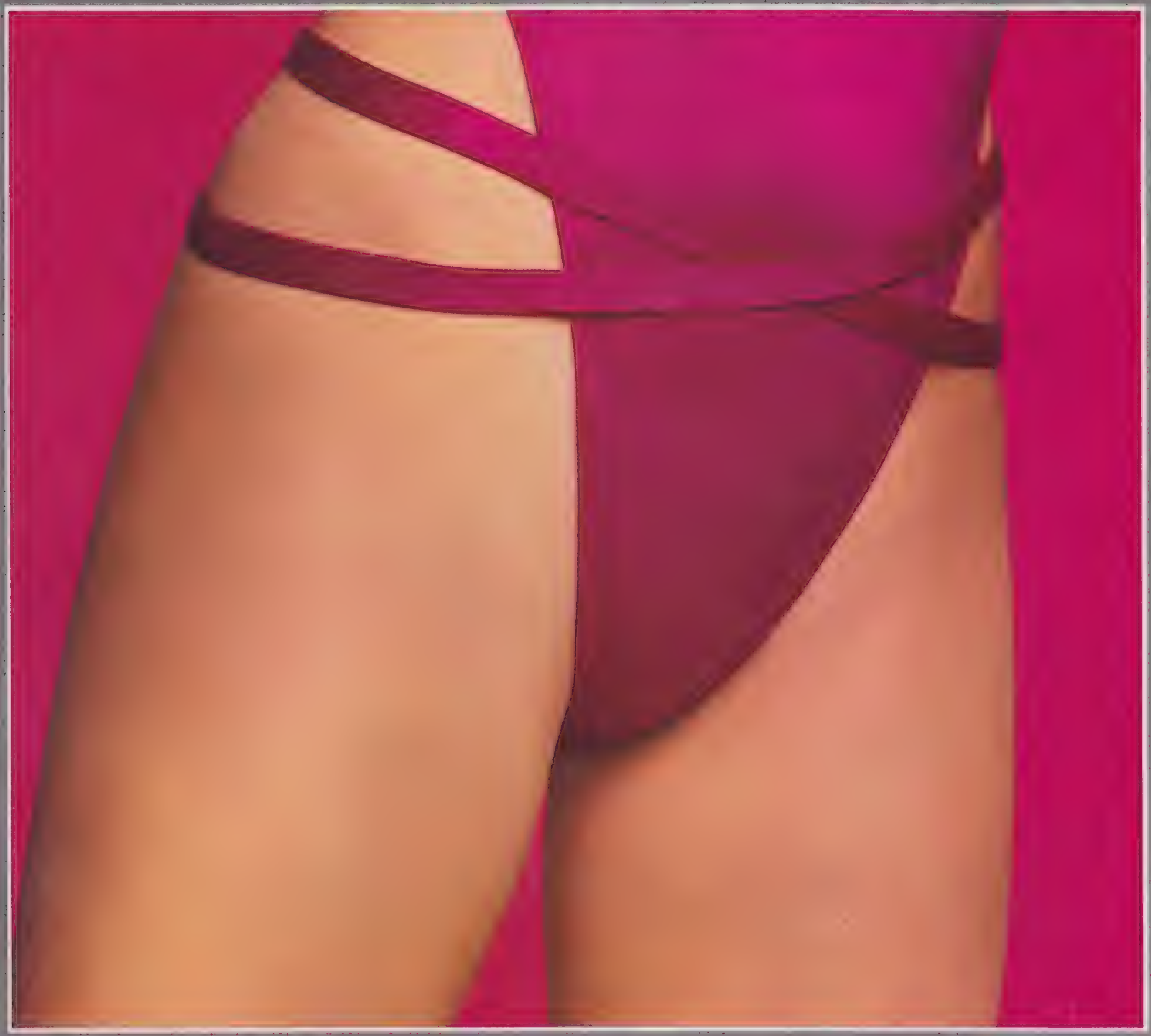

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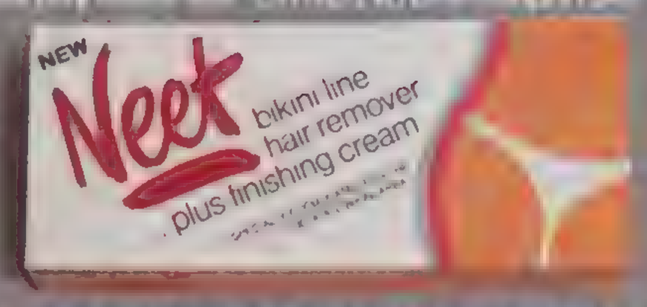

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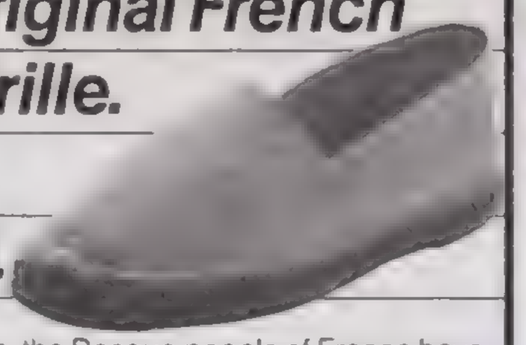

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HEALTH *style*

Your Well-Being

By Barbara Lang Stern

What do you do in a business or social setting when quips and jokes start flying—mostly among the men? Small wonder if you hesitate either to join in or to modify the tone of the banter. In our culture, women have been discouraged from being funny, much less directing the tone of the humor. As a little girl, you were rewarded for being pretty, good, helpful; not for clowning around. You were supposed to be sweet, not sarcastic. The safest way to please others was to appreciate their humor, not risk your own joke or witticism.

Above all, men were expected to initiate humor; women, to respond. Female humorists, lay and professional, have been a minority who, studies suggest, may have used humor to cope with stress. They overcame the general view that the power of successful humor to control a social situation belongs to men.

Sex and a sense of humor: Do women joke differently from men?

Today, as role stereotypes crumble, women are becoming more interested in developing a comfortable, personal style of humor.

Male architect, sharply: "Do you know why God made man before He made woman? Because He didn't want any advice on how to do it." Female colleague, softly: "Judging by the results, He could have used the help."

Can you actually develop wit or humor?

"I recommend that you determine your own unique humor profile by finding out what things make *you* laugh," says William F. Fry, Jr., M.D., associate clinical professor of psychiatry, Stanford University, whose special interest is humor. He suggests developing a humor library of books, cartoons, tapes, and so forth. Appreciating what others have created can help you to achieve the playful mental attitude that liberates humor.

"All studies of infants and young children show that everyone is born with a sense of humor," says Harvey Mindess, Ph.D., director of the graduate psychology program at Antioch University in Los Angeles. "The question is why it's lost to some degree. Certainly, depression and anxiety can squelch humor. However, a lot of people have the false idea that dignity and self-esteem are incompatible with being funny. Yet some great leaders have had marvelous senses of humor to help them through terrible times."

Dr. Mindess, who headed a team that developed the nationally recognized Antioch Sense of Humor Inventory, says the test has shown that women are not only as ready to laugh at *every type* of humor as men but, if encouraged, equally able to create it.

"If you really want to try to recultivate your sense of humor, you first have to give yourself permission, and not be afraid it will make you seem too foolish, too unfeminine, too anything: People love those who have a good sense of humor," says Dr. Mindess. "Second, you have to drop some of your defenses and inhibitions. So much of humor is sexual or aggressive that if you don't allow yourself to say things that are bawdy and risqué, or hostile and sarcastic, you do limit your field."

Joan Rivers hosting "The Tonight Show": "Is she dumb, Bo Derek? I once said to her, 'How many feet in a yard?' She said, 'How many people are in the yard?' "

Yet some of the most delicious humor is born of wistfulness and other gentler emotions you can tap if you let go of some defenses:

Woody Allen: "I don't want to achieve immortality through my work. I want to achieve immortality through not dying."

"Humor of almost all kinds is conducive to mental health," concludes Dr. Mindess. "If you can see and laugh at the absurdity in a lot of oppressive circumstances, you can cope with them better, merely by virtue of the detachment and broader perspective you've acquired. I don't mean you can laugh off everything; you can't. But you might try an eye-opening exercise: after a difficult experience when you got angry or cried or were depressed, consciously attempt to stand back and see that experience as a situation comedy you had to write for TV! Sometimes you *can* see the comedy, rather than unrelieved tragedy, and then there's a magic release from all that negative emotion."

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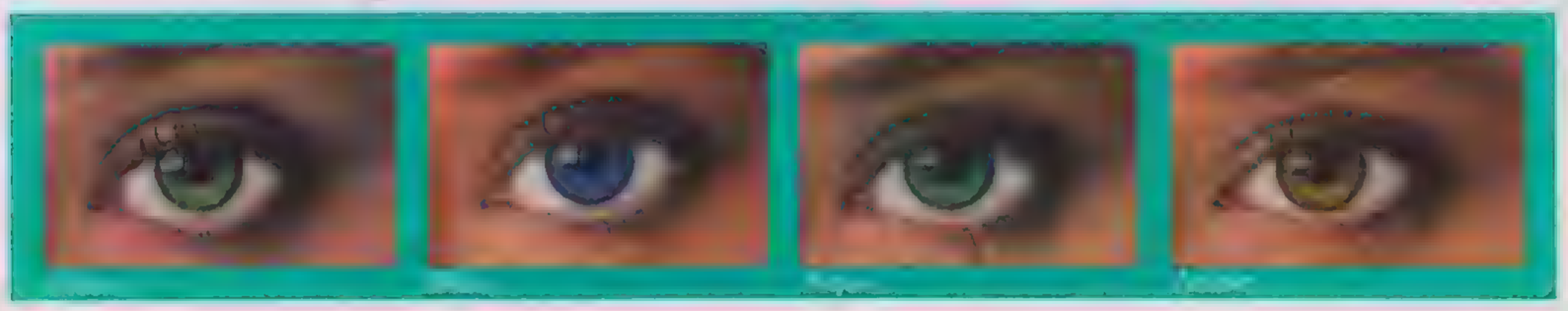

HEALTH

BREAST REDUCTION SURGERY: FOR YOU?

style

By Melva Weber

You're burdened with large breasts. You're ready to consider reduction mammoplasty—surgery to remove superfluous breast tissue and reshape the breasts along smaller, neater lines. Is it safe? Will it make you feel proud and confident? Or sorry?

Any of several problems can justify your considering breast reduction, says Randolph H. Guthrie Jr., M.D., of The New York Hospital-Cornell Medical Center in New York City. For many women, the principal one is not liking the size of your breasts because of their appearance in clothing.

There are also serious physical problems. The weight of big breasts can cause pain, particularly in association with the menstrual cycle. Brassiere straps can dig into shoulders, sometimes causing ulceration. And breasts so large they become edematous, or fluid-filled, can develop ulcers. But worst is back pain that can bring a lifetime of debilitation.

What's involved in the surgical procedure that can remove the problems of oversized breasts? "Let me run through the good points and the bad points," said Dr. Guthrie, "just as I do with a prospective patient. In actual sessions, we also take up the individual factors that affect the patient, but here are some fundamentals for everybody.

"You must weigh the three potentital drawbacks against the expected benefits. One: There will be scars. In the usual operation, the scar looks like an anchor, with a circle around the areola, a vertical line from the circle to the bottom of the breast, and a curved line underneath the breast. The last scar doesn't show very much, nor does the circular scar around the areola, because it's in the tinted skin that surrounds the nipple.

"The vertical scar running down the breast can become a problem if it doesn't heal well. It can broaden, or it could become lumpy, which is worse because raised, lumpy scars also are almost always reddened. Should this happen, later corrective surgery may be the answer when the skin is not under as much tension as during the original closure.

"Number two negative factor: You really can't count on being able to breastfeed a child following reduction surgery. It can be done, but the odds are about fifty-fifty, so we advise women not to plan on it.

"The third problem is a risk of losing the special sensation in the nipple; not the normal sense of skin touch, but the erotic nerve sensation that allows the nipple to become erect. The risk of this happening is fairly low, about 2 to 10 percent; but it still must be considered.

"Now the surgery itself. Virtually all breast reductions are done by the Strombeck procedure. An ellipse of skin and tissue is removed at the bottom of the breast, where the overhang occurs.

"If you just sewed up this crescent-shaped opening, you'd have a breast that looked like a pancake, and the nipple would be too low. So to make a pancake into a cone, you must cut out a pie-shaped wedge with its point at the center and its outer edge at the bottom. Joining the two sides of this opening forms a cone, just as it would with a paper circle. Removal of the wedge takes out skin and tissue through the entire breast thickness. Closing it forms the vertical scar down the center of the breast. The surgeon also redistributes the tissue to make the cone symmetrical.

"The operation takes between two and four hours. The lower incision may be closed with steel staples, the rest of the stitches with nylon suturing. A tube is placed in the wound overnight to drain away fluids and blood. Most patients go home the day after surgery, wearing elastic bandages that are changed after a week to lighter gauze bandages. Stitches are removed in ten days to two weeks."

Dr. Guthrie emphasizes these points:

- Don't expect a drastic reduction, say from a D-plus cup size to an A cup; a reduction to a large B to small C cup is more likely. A large breast has a large base, and only so big a pie-shaped wedge can be removed.
- The operation has no link with breast cancer; it neither increases nor decreases risk.
- Stretch marks from the previous enlarged condition can't be removed from the skin. However, many stretch marks occur in the lower part of the breast, the section that's removed during reduction surgery.
- In rare conditions of juvenile or virginal hypertrophy, rapid excessive breast growth may start between ages thirteen and eighteen. It's important that a girl's body growth has stopped before she has breast surgery, except in a virtual emergency.
- For sagging, but not over-large breasts, the corrective operation is called mastopexy. It's done in the same way as reduction mammoplasty, except that only skin, not underlying tissue, is removed. ▽

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Q&A

Modern allergies: to contact-lens solutions, sunscreens, contraceptives...

I wear soft contact lenses and constantly have red, stinging eyes. Could I be allergic to my lenses?

"Most likely you're allergic to one of the ingredients in the lens solutions absorbed by the lenses," said Virginia L. Lubkin, M.D., associate clinical professor, department of ophthalmology, Mount Sinai School of Medicine and attending ophthalmic surgeon, New York Eye and Ear Infirmary.

The highly allergenic preservative thimerosal causes eye irritation in about 15 percent of soft-lens wearers. Another preservative, benzalkonium, seems to cause eye irritation in some lens-wearers, too. "Once your lenses have absorbed the preservative, it will take several days to soak out the thimerosal." Discuss the problem with your eye doctor.

It's important to avoid the irritating substances entirely because, once you've developed an allergy, even using the tiniest amount of that preserved solution will bring on a reaction. Read labels and steer clear of *all* products—lens cleaners, drops, storage solutions—that contain the irritating preservative.

"Companies are replacing the irritating preservatives in lens solutions with substances that are less likely to cause reactions in most people," said Dr. Lubkin. One line of "mild" lens solutions: Bausch & Lomb's Sensitive Eyes. Adds Dr. Lubkin: "Because no solution is completely allergen-free, you'll want to monitor your reaction to each new product."

Preservative-free products may be completely free of irritants but they are vulnerable to contamination. Always use fresh saline solution, keep bottles tightly sealed, and treat boilable lenses with heat every night.

When I am out in the strong, hot sun, I develop itchy red bumps on my arms and legs. I wear a highly protective, fragrance-free sunscreen. Could it be the cause of this skin reaction?

"To really know what substance is giving you this reaction, you have to consult an allergist; but, chances are you may be sensitive to the para-aminobenzoic acid, or PABA, in your sunscreen," said Joseph Melnik, director of Erno Laszlo Research Laboratories. "Because a number of people are sensitive to pure PABA, most sunscreen manufacturers use PABA-derivatives instead. While these derivatives are less likely to cause problems, they may be irritating to some people."

PABA-sensitivity is often confused with sunburn or sun sensitivity. "Applying more or stronger sunscreens compounds the problem," said Melnik. "The higher the sun protection factor, the more PABA and the greater skin's reaction."

Avoiding sunscreens altogether is not the answer; sun damage is far more harmful to skin than is a PABA reaction. Look for products with sunscreens like Homosalate, Benzophenones, or Ethyl-hexyl P-Methoxycinnamate. (Erno Laszlo makes PABA-free sunscreens in SPF 2, 4, 6, and 12.) If you continue to have a reaction, consult a dermatologist or allergist.

I recently started using a diaphragm and have developed a vaginal irritation. Could I be allergic to the contraceptive cream that is used with the diaphragm?

It is possible. "There are two types of reactions to the chemicals in contraceptive cream, jelly, foam, or suppositories," said Gerald Bernstein, M.D., professor of obstetrics and gynecology at the University of Southern California. "One is a local irritation—itching and burning in the vaginal area. The other less common problem is an allergic reaction—if the product touches your skin you break out in a swelling rash.

"For most women, the detergent-like spermicide in the contraceptive product causes the irritation," said Dr. Bernstein. "To track down the source of your reaction, discuss the problem with your doctor and consider using a different brand of contraceptive cream or jelly. If your reaction clears, you're probably not sensitive to the spermicide but to the other components in the particular product. If, however, your reaction continues, the spermicide nonoxynol-9 is probably the culprit."

Added Robert A. Hatcher, M.D., professor of obstetrics and gynecology at Emory University School of Medicine and director of the Emory University/Grady Memorial Hospital Family Planning Center, "There are many other contraceptive options to foam and cream contraceptives containing nonoxynol-9. You may want to consider using the contraceptive sponge, for example, which is similar to the diaphragm but gives less spermicide discharge and less irritation. Discuss alternative methods of contraception with your doctor."

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WATTEAU/BONNARD

(Continued from page 260)

luxury, calm, voluptuousness. Later, Matisse would use these very words as the title of his masterpiece of bathers at the sea that launched the Fauve movement.

Fauvism surely influenced Bonnard, encouraging him to intensify his colors and forsake the somber palette of the Nabis, with whom he was associated as a youth, for the more brilliant hues of his rich, burnished, jewel-like later works.

Unlike artists who turned toward the more difficult conceptual art of Cubism and abstraction, Bonnard never renounced the sensations of pure pleasure that are the essence of the Impressionist spirit. It is perhaps for this reason that his late-blooming art seems somewhat anachronistic. Yet his was not the easy enjoyment of Dufy or even the high decorative glamour of Matisse. He seemed to be after something else: a state of mind more than an object—a state of mind, moreover, that we can now see as linked to the languorous, timeless dream world Watteau had painted two hundred years earlier.

Watteau was also criticized for lacking invention. Indeed, he painted few subjects: lovers' picnics, couples singing and dancing, and scenes from the popular *commedia dell'arte*. He began life in the Flemish town of Valenciennes before moving in 1702 to Paris, where he worked as a theatrical scene painter. There he was elected in 1717 to the Royal Academy of Painting attached to the French court during the period of the Regency after the death of Louis XIV.

It is probably true that Watteau had only one thing to say, but it was an extraordinary statement in its universality and the depth of its appeal. His figures move with exquisite grace through a dreamworld of enchanted sensation. This dream, often the subject of poetry, is a recurrent human fantasy of a return to the state of pure sensual enjoyment before the fall from grace introduced the notion of sin.

Bonnard's themes are, like Watteau's, limited; and his paintings, too, refer us constantly to those feelings of purity, innocence, and physical delight in which the concept of sin has no place. As time passed, Bonnard's subjects became, if anything, increasingly repetitious. He painted his wife, Marthe, in the bath so many times that it was sometimes said in jest she spent her entire life in the tub.

What Bonnard painted (mainly nudes, interiors, or the countryside bathed in glowing sunlight), however, was hardly as important as *how* he painted, since it was not the subject itself but the sensations that his masterful use of light and color evoked that counted. During his later years, his oranges and pinks and magentas grew so intense they blazed with a fiery intensity. By shifting the emphasis away from the subject to the sensations suggested by color and light, Bonnard reveals his modernity. He does so, however, without sacrificing that essential element of direct sensual pleasure Old Master painting gave the viewer, which the modernist artist so often lost—and which the public so sorely missed in modern art.

As French curator Jean Clair (the exhibition was first seen in Paris at the Centre Georges Pompidou) writes in the catalogue, comparing Bonnard to Proust: "Bonnard's originality, genius, and ingenuity came from his understanding that, faced with this elimination of the subject, a way had to be found of capturing its dying flame and, as it were, of painting its slow burning up. In other words, of taking the elimination of the subject and using it as the subject of his own art and as the source of a new bewilderment. If time no longer had any content, then time itself had to be painted."

According to Jean Clair, Bonnard created the same revolution in painting as Proust did in literature by changing the focus from external events to the sense of a continuous internal consciousness of time. Bonnard's aim was substantially different from the Impressionists' wish to capture the ephemeral moment: he was involved with immersing himself in the atmosphere of the subject. According to the French critic, "When the distillation of memory had retained only its finest and most lasting qualities, its light and its odor, it would shine again with all its brightness in the purer air of his memory, giving him the same feeling of bliss as came to Proust. . . ."

Certainly Bonnard's loosely brushed, broad, and summary technique may be categorized as "Impressionist." Significantly, however, Bonnard did not work directly from nature as did the Impressionists. He composed in the studio, often using photographs he had taken to construct his compositions. The memories conjured up by these documents rather than direct observation were then the actual content of his art.

This may explain why there is such a quality of unreality, of dreaminess about Bonnard's paintings. Degas, of course, also used photographs, but he was mainly inspired by their composition and space. Bonnard's photographs were more a collection of memories, of associations he could immerse himself in once again in the studio. For his paintings, as Jean Clair points out, depict not a moment in time but the quality of time itself. That is why his images appear to convey the strange, floating inner sense of timelessness that is the fluidity of memory. Herein lies his modernity: the world he is actually depicting is not external and objective but internal and essentially that of his own consciousness.

In a similar way, Watteau's work displays a quality of self-consciousness towards its romping rococo subjects that strikes us as relating to a more modern conception than those of Boucher and Fragonard, whose glorification of the erotic games played at Versailles in the twilight of the *ancien régime* seem documentary in comparison with the luminous picnics and scenes of fashion and theater that Watteau painted. For Watteau, although officially a *peintre du roi*, or court painter, was never really part of the court. He was a stranger, a foreigner, a Fleming who distinguished himself through his talent rather than his charm.

After Watteau's death at thirty-seven in 1721, his friend and dealer Gersaint, who claimed the artist died holding his paintbrush, described Watteau as libertine in spirit but wise morally, restless and changeable, impatient and reserved, good but difficult, and always dissatisfied with himself. Watteau, in other words was an outsider, a voyeur, not a reveler in the games and picnics he painted.

Bonnard was similarly isolated. He loved nothing better than to be alone in the country with his wife and dachshunds, and was happy painting in anonymous hotel rooms where he tacked his canvases to the wall. Like Watteau, Bonnard had been attracted to the theater as a youth, designing posters and sets. And theater is, most of all, the world of exquisite fantasy, the world where dreams really come true. Painting their dreams of a paradise, Watteau and Bonnard created stagelike sets for our enjoyment of the world of pleasure they created, at first for themselves and now for all the world to enter, as we drift off into a lovely dream. ▽

BREAK DANCING

(Continued from page 263)

Breakers, the New York City Breakers, the Rock Steady Crew—and, right behind them in prestige, groups like the Furious Rockers, the Magnificent Force, the Swift Kids.

In terms of dancing, these crews constitute an amazing resource. Take the Dynamic Breakers—Spider, Flip, Kano, Airborn, Deuce—kids aged sixteen to eighteen from all over the greater New York area, mostly Hispanics, who have found and renamed each other. Their performances (wherever and whenever one has the luck to see them) offer glimpses of that expansive soloing within communal precision that is usually seen only in fine dance companies: Kano's take-off and spread-eagling to the air as he goes up to spin on Flip's head; the tall Spider's lazy, effortless back flip following two of the others' quicker flips on either side of him; little Deuce's endless headspins on the floor, his legs twisting against his middle for balance, his palms checking the floor at each revolution—as the rest of the guys do a truncated Charleston in the back to the heavy-duty beat.

Crews like this are reinventing spectacle on their own terms. The question is, how much of it can they invent and how fast? While the Dynamics recently annexed three girl dancers to precede them in concert, and two other crews have actually hired choreographers, can they really expand their one-round shows to fill up theatrical time? Will some of them start to redesign and redefine Breaking in order to suit their almost-mature bodies?

These kinds of questions are also being asked about the rest of Hip Hop as it merges into the mainstream—as the graffiti writers start to work on canvas and the rappers to make commercial records. It is not yet known whether success will interfere with Hip Hop's priceless grass-roots (or asphalt) professionalism.

Meanwhile, these top Break crews should have a way to dance live for paying audiences. They are at the peak of their powers and their quite justifiable pride; they want, as the Dynamics' Kano says, "to show an example to all the vandals in New York City—to all the vandals in the United States." In summer '84, they belong not only in the streets and in the movies, they belong on the stage. ▽

ISABELLE HUPPERT

(Continued from page 262)

And she's figured out what she can do best: "I can't play the too-straight characters. To play a character when it's falling apart a little bit is the only point to make a film. It has to be about something which is not okay. Either in a comic way or a dramatic way.

"Part of the reason I take parts is to uncover hidden parts of myself. You want to delve in yourself. Now, I would like another real good, sick, and insane character."

In fact, Huppert thrives on ambiguity. Unlike many American-trained actors, she doesn't need—or care—to know everything about a character in order "to make choices" or "find the motivation."

The relationship between director and actress is always one of seduction

She cites, as an example, her work in *Entre Nous:* "Many people asked if there were actually sexual relationships between the two women. Maybe there was more than what was shown on the screen; I just played whatever was written in the script."

One of the more remarkable things about Huppert, who seems smart about herself, is that she wonders if she's tough enough to make it in America—even though, much like Gérard Depardieu, she's tottering on the edge of popular recognition here.

"I dreamed of this forever," she remembers. "Jean Renoir, the French director, was once asked, 'Why do you live in Hollywood?' He said that cinema was his country, and cinema was Hollywood.

"In any fantasy of any European, of anyone in the world, to be a movie star, it's Hollywood. Of course, if I could make a career here, I wouldn't mind. It's not so easy to do it."

Huppert identifies most, at least here in America, with the work of Jessica Lange and, particularly, Meryl Streep—"she fights; she *needs* good parts."

And Huppert admits that she thrives on setting a challenge for herself: "I've done more films than Meryl Streep, but in the few she's done, she's done more.

"What I've done is only 5 percent of what I really dream of doing," she says. "And it's difficult, because sometimes people expect that you are happy, that you are fulfilled, that you earn a lot of money.

"Sometimes I feel like I'm five years old, very shy, very unhappy, the poorest little girl in the world. People don't have patience with that," Isabelle Huppert says with her usual, matter-of-fact shrewdness. "Of course, they don't." ▽

THRILL OF DISCOVERY

(Continued from page 274)

"I started meeting a few painters, including Robert Malaval, who gave me my first artistic shock," Castelbajac says. Today, he is particularly enthusiastic about recent European painting, especially Neo-Expressionism, which he defines as "brutal and crude, devoid of complexes and willing to accept influences. There was a sterile period for Europe after Pop Art, when New York City was the center of the world; but suddenly, six years ago, Neo-Expressionism came along with remarkable offerings from both Italy and Germany."

Castelbajac was an early buyer of paintings by the highly regarded Italian Neo-Expressionists Sandro Chia and Mimmo Paladino. He has recently acquired works by the American Neo-Expressionists Julian Schnabel, David Salle, and Jean-Michel Basquiat. "When I go to New York City, I always go first to the Mary Boone, Tony Shafrazi, and Leo Castelli galleries. Those are my three pulse points."

Castelbajac and his American-born wife, Catherine, divide their time between a triplex apartment in Paris, off the Champs-Elysées, and an eighteenth-century country house near Limoges. The first is used for entertaining an international set of friends, the other as a base for relaxing activities, such as horseback riding and mushroom picking.

"My wife complains that we have no maid and the car is getting old," he says. "But even in the country, we keep unhanging ancestors' pictures and replacing them with modern art."

Catherine de Castelbajac, thirty-one, a native of Santa Barbara, California, was attending Barnard when she suddenly landed on the cover of *Mademoiselle*. Her subsequent modeling career took her to Paris, where she met her husband in 1976. "Jean-Charles wanted a model who wore glasses," she explains; "I'm astigmatic." They have been married now for almost six years and have two boys, Guilhem, five years old, and Louis-Marie, ten months.

Both Jean-Charles and Catherine collect what they call "life's wonderful artifacts"—most noticeably, the photographs and flags in their Paris apartment. "We tend to like the same things, although I'm spontaneous in my reactions while he's intellectual and European in his," she says. They possess nineteenth-century photographs by Lewis Carroll (of Alice Liddell, the original Alice in Wonderland) and French photographer Gustave Le Gray.

The Castelbajacs are particularly pleased by their noteworthy collection of historic flags. "The collection originated in Japan when my husband was there for work five years ago," Catherine says. "He was visiting an antiques shop, and he found sixteenth-century samurai flags. We both loved the feeling of the flags. We have since bought numerous flags on our trips to Japan. As for American flags, we have the thirty-seven-star version, the World War II Gold Star Mother flag, rebel flags—any flags. The only criterion is that they flew." ▽

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(Continued from page 257)

a great moment in a scientific sense because what we find is that the people who have the richest productive apparatuses, the richest countries in the world, have the fewest children. Now this may be a good thing in terms of populations' depending on the world's resources, absolutely a good thing; but in terms of the life cycles of the individuals concerned, it may have impacts that they may not want if they know about them or may not appreciate until they are struck by them.

Anthropologically, the principal function of any kinship system, once you break it down, is to protect the mother-child relationship from the frailty of the male-female relationship. You have to provide a kind of envelope for the reproductive unit, the mother and children, and find some way of protecting the security of that connection, be it, as in West Africa, the avuncular pattern, in which the mother's brother will support the child and the biological father will have relatively very little to do with the child, or the mother's father will support the child. . . .

The problem any community faces is: what can we do about protecting children and, to some extent, their mothers through the period of let's say ten, eleven, or twelve years or, in an industrial society, sixteen or eighteen years, in order to make it possible for these children to grow. Now I suspect that we're not approaching this in a kind of macrostructural way. We're looking at it in terms of the individual problems, which is fair; but if we look at our society per se, we must stand back and say this is not a reproductive society. This is a new condition; and it may well have to do with the fact that all women now, if they've got any sense, realize they are going to have to work at some point in their lives, and they have to prepare themselves. This changes their balance of interest and commitment to their reproductive, as opposed to their productive, lives.

I suggest that this whole question of Women and Men and Money has a great deal to do with the question of children. Of course, if we don't pay attention to that, the sufferers, as usual, are the children.

Ms. Pilpel: I would like to say, without really disagreeing with you, that I think the most important achievement for the human race, and certainly that part of it that is female, is the ability to control their own reproductivity; and until that was established, women had no freedom of choice, really, as to what they were going to do with their lives. I think that we should recognize what Margaret Sanger said, which is: no woman can call herself free until she can control her own reproductive capacity. Therefore, I hate to hear anybody say something that sounds as if that were not a good thing.

On the other hand, I know that the people in clinics and at colleges and universities have reported that the latest problem that they have encountered are women who have been extremely successful in business but suddenly become aware that they are forty years old and may not be able to have a child. On the other hand, the new techniques of reproduction, such as *in vitro* fertilization, artificial insemination, surrogate mothers, and so on, may in a way be used to solve that particular problem. It is really too early to tell about that.

Dr. Schwartz: I think the change that is happening has to do with the provider role; what upper middle-class professional women are doing with their fertility decisions is taking on the provider role; they are not just working, they are thinking about "What can I afford? If I'm alone, if I'm the mother of these children, if I want to send them to school, which is going to cost me a lot, how many kids can I take care of? I'm going to be a major economic force for my own life, maybe my children's, and maybe my husband's or partner's."

When they start to be responsible for their own life styles, their fertility decisions are going to be very much limited by what they can support in the worst of times not what they can support in the best of times. So the fertility decisions are different from the ones they would make if we didn't have a divorce rate nationwide approaching 50 percent.

The biggest change about women and money is that women are starting to see themselves not as helpmates, not as sub-earners, not as part-time earners, but as having to be real earners; and I think that will change their investment strategies as well, because while you can be conservative when you are trying to conserve what you've got, you have to be aggressive and entrepreneurial if it's up to you to get anywhere in this world. Women's investment strategies are going to start being more aggressive because it's the only way to provide for them and their children.

Ms. Sloate: People want to be aggressive, but how do you define aggressive? There are all levels of risk—and if you want to take high risks, very often you could lose the whole thing. One of the questions I am frequently asked is, "How much do I need to provide for my kids' college education? If it is going to cost something like $90- to $100,000, what would I need to accumulate over the next fifteen years and what would it earn during the time the child is in school?"

There is a desire to utilize the money to the best advantage.

Ms. Gross: The salary gap seems to be connected to childbearing and rearing. We keep waiting for the generation of "enlightened men," who will be as interested in child-rearing as women; and we keep waiting for the salary gap to vanish. Are we stuck with these problems?

Ms. Ferraro: Where the gap is the narrowest is at the level where people are making the most money. When you get down to the levels of people who are teachers or secretaries or clerks and things like that, the salary gaps between male and female jobs of comparable value is absolutely horrendous. Women are still getting paid sixty-two cents for every dollar a man earns. As the salary goes higher, the gap is lessened; but 90 percent of the female population are earning less than $20,000, and that is not a big figure.

Dr. Blumstein: There is one element to the salary gap, and I'll be very delicate in saying this because I don't want to sound like I'm blaming the victim, and that is women's sometimes *choosing* to earn less. I'll give an example: One woman said to me in an interview, "I've been married twenty years, and I've worked all that time, and I have always made it a point to make at least five cents an hour less than my husband." Now we know five cents an hour less is not going to mean very much in terms of their budget, but certainly she saw it as buying peace in the household.

Our data suggest that this maneuver indeed does buy peace in the household, so whether women are aware or not that they are subverting their own earning powers in order to create this peaceful atmosphere, many are doing it. And that reflects on the nature of men's sense of accomplishment, men's sense of being the providers, of men's ego; but it is an additional limitation on women's earnings, one that we need to recognize because it goes right back to the whole notion of power and women's trading equality in decision-making for tranquility.

Ms. Ferraro: I have to tell a personal story . . . so many times I've been asked, "You have been married twenty-four years, you are married to an Italian man, how are you able to do the things that you have done and not stay home with your children? My comment is that my husband is both emotionally secure and financially secure, so he is psychologically able to handle the fact that I'm able to go in my own direction. I think if he were earning less than I, it might have been inhibiting.

Mr. Mahoney: That line, I believe, has broader implications: "trading power for tranquility or security" . . . isn't that something every one of us does every day in everything we do? Whether it's a nation or a company or an individual, there are trade-offs.

Dr. Schwartz: But when the trade-off systematically goes for women one way and for men another way, then it's not an individual trade-off, it's a gender trade-off, and that's not fair. I approve of individual trade-off: you and I make a deal together; and if we're happy, it's great. But if it's always the woman who is compromising her salary or her career or her ambition then that's not fair, that's a societal issue rather than a personal one.

Ms. Ferraro: Why don't you expand that to what we can do for the woman who has no man to get involved in child-rearing, and that is a much more common occurrence today than it was ten or fifteen years ago. There are a lot of female single heads of households, and they have to deal with the problem of bringing those kids up, and many of them are doing it on their own.

Dr. Schwartz: There not only is a lot of them, but there will be more of them because the remarriage rate for women is lower. As women get older, there are fewer men for them to remarry. Men die sooner, they marry women ten or fifteen years or more younger than they when they are in their second marriage or over forty; so what you're going to see increasingly is that at every class level a lot of women will be single a great portion of their lives and many will be raising young children.

Ms. Pilpel: I think it's been said that the typical American family of a husband and wife and a child or children exists actually in only 40 per-

cent of the combinations in this country. The fact that we still think of the so-called nuclear family as the norm indicates that our thinking is lagging behind the facts.

As far as the gap in women's earnings capacity is concerned, I think the women of superior ability probably don't do badly compared with the men, although many people feel that they would do that much better if they were men. I know from my own experience that if there are equally qualified male and female candidates for a job, I instinctively want to hire the female; but if I'm in a minority on a board, which I often am, a male is going to be taken on, and really it is only his maleness that makes the difference.

Ms. Berger: No, the fact that women earn sixty-two cents compared to a dollar for men, I think, results in part from a hangover that we have, which is that when the man, who is often doing the hiring figures, well, a woman doesn't need it as much. I think this is a hangover from the idea that there is still a nuclear family and that there are still men marrying women and staying married forever.

Certainly in the television business, and in the newspaper business, which are the ones I know, they often figure a woman doesn't need as much money as a man, and so they pay less. And a woman will take less, that's the bad part of it.

proved opportunity has been unbelievable. My twenty-two-year-old daughter, fifteen years ago, couldn't have gotten the job that she has now. I think it's also true that we are moving in the right direction, but things aren't perfect. If we go right back to the whole origin of the Women's Movement—and the second meeting of NOW was in my office—a lot of problems do take a bit of time to get worked out.

You know, most men were raised by women, they got their early approbation from women, they were taught by women schoolteachers. Ever since the industrial revolution came to replace the agrarian society, men got their approbation from women. So all of those injustices are coming to bear, but I think we're improving pretty quickly. I'll tell you, if you go right out now and try to hire an M.B.A. from Harvard, male or female, the cost to you is going to be the same.

So if the question is are we moving positively towards something, I think the answer is yes.

Ms. Berger: The minimum wages of union members at a newspaper are the same for men and women, but if a columnist who is a man is getting paid more than a columnist who is a woman, no one knows. I think probably it's changing, but I do believe there is that hangover of the idea that women don't need money as much and that they will take less.

Ms. Pilpel: What you described in the law office would not happen today. Our office hires 50 percent women and 50 percent men, and they get paid the same thing. And there are other signs that, at the top of the pile, things are changing; in the old days, it would not have been accepted easily that women who are appointed to high government positions, for example, can move from New York to Washington, and their husbands also move to Washington and find a new job so they can live together. This has happened with a lot of women who have become judges, members of the Cabinet, and so forth.

Mr. Mahoney: But you are also raising a key question about relocation. What happened in industry in the old days? I don't want to say it pejoratively, but in a big corporation, in order to get to be executives, people were moved around, and I think that it could be something like sixteen moves before somebody got to a senior level in the course of the training process. The wife and the family were just expected to go along; that's the way it worked.

It no longer works that way; and, I assure you, there are loads of cases in which a company would want to promote a man. Let's say, if the man were working in New Orleans, I'd say, "I'll give you the whole Chicago district," and he would come back to me and say, "I just can't do it," or "I won't do it; I don't have to do it," and so forth. So those changes are changing fundamental management decisions.

Now the man has the hang-up in his mind: what happens to his career when he doesn't make the move and somebody else makes the move and vice versa. So the problem for the personnel head of an organization is not only who is the best man or woman for the job but who will move and what does that really do to the person's future if she or he is not willing to move?

Dr. Blumstein: The person they hire is the one who can move, who doesn't have a wife who has some aspirations or who is single—an unmarried person.

Dr. Schwartz: Or, as personnel director, you don't take any of that into account and in fact what you do is to take no interest in the family's stability or the success of raising children but to offer as many good opportunities as you can that are in the interest of that particular industry. We find that children and marriages are falling through the cracks. Married people are living in different cities; either male or female, they are not finding enough time to be with their children when they have strong demands made on them by career opportunities. It's a difficult problem.

I think we're a too aggressive and ambitious people; and one of the dialogues that I think has to be made is, "Shall we compromise our work, and who is going to do it, and can we do it in a way that is not traditional?" I think women have a problem often in saying, "I want my husband to be as successful and as ambitious as I am; not only do I want the freedom for complete success insofar as I'm capable of it, I want him also to be the same way." Well, something is going to have to give.

It used to be that we could assume that the entire family could operate on a man's agenda and follow him every- *(Continued on page 318)*

Women are starting to see themselves not as helpmeets or part-time earners, but as real earners. Their investment strategies are going to be more aggressive

Dr. Blumstein: Probably there is a notion floating around, perhaps subliminally, that these women can be taken care of, they are going to use this money to buy nice clothes for themselves; the women are not viewed by employers as providers, which they are.

Ms. Berger: Whether they are or they're not, my feeling is that it shouldn't be relevant; and in fact many of them are providers.

Ms. Sloate: I've spoken to some executives about this, and they have said that women will take less and will work harder. I think the females' accepting that lower salary and not having the security to demand more is less prevalent today because women are becoming more powerful and are developing the level of security that they did not have before. They are becoming able just to say "I'm not going to accept that."

Mr. Mahoney: There is a capitalistic system out there, for good or for bad: and I happen to think if it hadn't been for women in the working movement, I don't know what kind of shape this country would be in. I think if you took the working wife out of the society right now, Mr. Reagan's budget deficit would probably be close to a trillion dollars rather than the two hundred billion, so that's a fact of life, taken from a global point of view.

I think the progress that has been made in im-

Ms. Ferraro: When I was going to law school, I saw that there were two women in my class in 1956, and I was told that I would be taking a man's job. When I got out of law school, I had five interviews with one law firm, which shall remain nameless, and after the fifth interview they said to me, "We're sorry, you're wonderful, you're terrific"—and you don't go to five interviews with a firm unless they are interested in you—". . . we're not hiring women this year."

When I was in the D.A.'s office, I was a bureau chief: there were five other bureau chiefs in the office, all men; I was making less, I was getting a third less. I said, "What is this?" And the comment was, "Gerry, you have a husband." I quit shortly thereafter.

Now, in the U.S. Congress, I get the same salary as the men, for the first time in my life, which is just wonderful.

Dr. Blumstein: Can I suggest another subtle matter in this whole discussion of employers' saying a woman will take less: Think about the image you get of a man who demands a higher salary. "He's really in there for his family, this is an aggressive guy." Think about the woman who is in there giving a hard time about a higher salary, "Who needs that bitch?" The same conduct for men and women is vastly differently interpreted.

(Continued from page 317)

where he went; and that worked well in the sense of maximizing all his possibilities. Now when there are all these other kinds of options, her career and his career, if nobody is willing to say the career isn't the most important thing, the relationship isn't going to work.

Either you have to spend time with your children, or you have to allow your husband to be less aggressive than you are, or you have to make compromises in your career. If you go only for work self-interest, the family is going to suffer increasingly, except for the very lucky people.

Dr. Tiger: I did an article in 1974 in *Fortune* magazine called, "The Heavy Human Cost of Moving Executives Around," on the issue of executive mobility. One of the letters I received in connection with the subject was truly disturbing; it was from the wife of a man at Du Pont who had moved, as she wrote to me, seventeen times in twenty-five years.

She said that everywhere her husband went, he made friends at work, people he could talk with; but then she said something that I'll never forget; "Only my husband cares about my past and future." And I realized that that man's brain held all her past and her present and her future, just that husband's brain; and where he went, that was her life because who else had been in seventeen places?

Now that situation was to me so troubling it made me realize that the notion of a corporation's having the right or even the obligation to move people around because it's useful is an issue that really should be joined politically, in a sense. And we have to wonder about what are the implications of these kinds of personnel policies, however awkward they are, and indeed they are awkward; as the system works, there are people not quite fitting into those gears and cogs. . . .

Ms. Pilpel: Two trends actually are going in opposite directions and may result in a third trend that may be helpful. On the one hand, I think it's quite clear that when a man and a woman both have careers and it is accepted by both of them, that's fine; but it is usually understood that the woman will continue to discharge the major obligations to the household and the children.

However, at the same time that that is going on, we're seeing a tendency in split families for joint custody; and joint custody in many instances means that the children live in one house and the mother comes there for six weeks and then the father comes there for six weeks, or else they go to live with the father for six weeks and then with the mother for six weeks. Without saying anything about whether that is a good or bad plan, the result is that many more men are assuming this child-caring obligation when they are no longer married who would not have dreamed of doing it while they were married.

Ms. Berger: If, as I suppose is likely, the brightest children, or at least the children with the best opportunities, are those of the most successful and brightest people, and these people are not going to be having children in the numbers that they did before, what kind of population are we going to be producing in the next generation?

Dr. Tiger: There is absolutely no consistent genetic connection between high salary and intelligence; the best predictor of success is education, which in turn depends on finance. The best way to predict academic success broadly speaking is with knowledge of parental income. The cost of obtaining a high-quality education, as Laura Sloate described, is exactly what parents understand. So what is happening is that the differences between social classes are in fact increasing now that there are more families where there are two earners who are able to support private-school education.

My point is that the children who are lucky enough to have parents who are both active in the workplace have the edge; the long-range implication is, I think, that we're going to have a much more elitist society. We're beginning to see that now, with the increased cost of education making it harder for poor people since the government is reducing opportunities for tuition aid; and this doesn't bode well for the future of the community, in this sense.

Ms. Ferraro: To the suggestion that the young people of this country are eventually going to become a very elite group, I want to say that's what government programs are about. There are educational grants, student loans in existence to prevent that kind of thing from happening. They are there so that poor kids and middle-income kids will have an opportunity to compete and advance; and there is no way that you are going to do that without an education in today's society. The better the educaton you get, the better your chances to get a good job.

In fact, it is rather dismal to look at what might happen unless we do something about changing the system and getting more money into education; there have been numerous cuts in the educational amounts that are available to people. What I would like to do is change that in 1984, see what we can do about changing priorities.

Mr. Mahoney: The point is we're talking about freedom of choice, and that's really what the trade-off situations are. Is there a freedom for women, and do they have a choice? How about the freedom of men, and what are their choices? Now obviously the children are a different part of that whole; so, leaving them out at least for this discussion, just as men have choices of living with men and women with women and every combination in the world, so there are choices about men and women living together and working. Nobody is putting a gun at anybody's head and saying this is the way it is. So if we can talk about choice, perhaps we can come up with some solutions.

Dr. Schwartz: There used to be only one script: he worked, she helped him, and that's the way they tried to make it work. Now for a married woman it's not entirely forecastable what her future will be. She may at any time become a single person . . . she might be divorced, she may or may not remarry, she's not sure, she might remarry somebody who has kids, she might not . . . all of these are economic contingencies that are pretty hard to plan for, as well as emotional and personal contingencies. I think one of the things that does help is to know that life isn't predictable, to try to figure out who you are and what might be happening to you at a given point and, in trying to be economically responsible, to have an enormously good dialogue in any personal relationship about what it is you're getting into, economically as well as emotionally.

This does bring up the fact that people who marry or live together may know about each other's sex life in vivid color and their emotional lives and their past backgrounds; but they won't know what each other's economic plans are, if a person is coming in with debt, if he or she has children what the economic course of that would be, what they both plan, either together or with children from a previous relationship. And so I think it's important just to have a discussion.

This is a perfectly good topic for people to talk about, in fact, an absolutely essential one, so that it won't happen that, when they come to a lawyer or a financial planner and they are in stress and in crisis, it's the first time they have taken any rational look at this whatsoever.

Dr. Blumstein: And it's such a romantic conversation anyway. . .

Ms. Sloate: I'm finding among my money-management clients and among people that I decide to hire that, particularly if they are men, they'll say, "I have to discuss it with my wife," and it becomes more of a family decision.

Also there are new job arrangements: commuting husbands or commuting wives, where they will work in different cities four days. Traveling can be cut down more and more with the use of video and home-computer terminals; with the speed with which we can get information from place to place, it's very possible for people with entirely separate careers to live together for two or three days a week. There are many changes developing that are not very clear at this point, because of the evolutions and revolutions that are taking place.

Ms. Gross: What goes on privately between a man and a woman because of the changing balance of money? What are the differences; are couples more competitive now, is there less sex,

Women are becoming more powerful and are developing a level of security that they did not have before. They are becoming able to say "I'm not going to accept that salary"

is there more equal decision-making, are there more discussions, is there less compromise?

Ms. Sloate: The only thing I've noticed is more joint meetings. Sometimes, the woman wants the husband to be there, and sometimes the husband wants the wife to be involved; but I end up with many more joint meetings. I see more joint decision-making and discussing the financial affairs together. Very often, the man and woman have totally separate accounts and separate desires for their accounts and different beneficiaries and the whole line is different, but they like to have at least one meeting together.

Ms. Gross: Is it realistic for couples to pool their money now?

Ms. Sloate: I do not suggest that couples pool their money. It's fine to spend money pooled but not to keep it pooled . . . because of the divorce rate, for reasons of independence and security. It leaves the couple with greater flexibility in the future if their money isn't pooled. As far as household expenses go, they can issue checks from either account per month, bi-weekly, weekly, whatever plan they feel will work best.

Dr. Blumstein: When we are talking about pooling money we have to talk about pooling property as well; and I think we are aware of the scenario in a divorce: in the heat of romance, the couple has acquired many joint pieces of property, and they are truly joint at the moment; and it's only when the divorce settlement is upon them that they realize, "Actually, I liked that couch more than you did," or "My salary was in the same account as the one that paid for that painting, and I saw it first," so it's amazing the way tags that did not exist at one point can come to exist in retrospect.

So, clearly pooling and sharing property makes life much more complicated when it comes time to sever the relationship, and it doesn't have to be a marriage. We found that couples who *are* married fight about the possessions more than other couples; and it's precisely because they pool more. Unmarried couples often keep money separate because they feel life is more peaceful that way, and the evidence suggests that life is indeed more peaceful that way. However, it's also a lot easier to get out.

You can have tranquility and easy escape; or you can be bound together whether you want to be or not, but you might fight like cat and dog over how you are going to spend that joint money or who is going to influence the decision.

Ms. Sloate: A situation I see more often involves couples both on their second marriage wanting to buy a joint house. In one case, the wife called me, first, then the husband, and the question was: What's the fair way of funding the house? I worked out a schedule where they would pay equal dollar amounts; the husband wasn't giving up any of his previous obligations, and neither was the wife. In this case, they pooled the piece of property, owned it together, in a marriage. So each situation is different.

Ms. Berger: We also have situations with a man and woman each with his own children from previous marriages marrying each other and inheriting money, the man from his mother, the woman from her father or whatever, and each of them wants to see that inherited money go down to his or her own children rather than to each other's children. These can be reasons why people keep their money separate when they marry.

Ms. Pilpel: I always recommend that clients do sign antenuptial agreements when they are older and have children or the kind of situation just described where there are reasons why the inheritance should go in a certain way. Otherwise a second wife could acquire rights at the expense of the children or the parents or whatever of one of the spouses.

But there is another situation but I think less common: One woman called me who was about to marry a man with a great deal of money; and she said, "Joe wants me to sign a paper which says that in the event we get divorced I don't have any right to anything, should I sign it?"

She was a professional person with a good income; she said, "I'm not a gold digger, I don't want his money."

I said, "Nonetheless, don't sign it; it does not seem to me that this is a sound basis for two young people to get married on."

When neither party is encumbered in any way and one is enormously wealthy, it seems to me that an insistence on signing an antenuptial agreement is in effect saying, "I don't trust you that you are not marrying me for my money." And if this is the attitiude that will permeate that marriage, I'm not sure that marriage should take place. I might not feel that way in every case.

Dr. Schwartz: It seems to me that, in the best of all possible worlds, you wish to believe that you are entering a relationship with a just and generous human being who will behave in the manner which made you want to marry or have a close relationship with that human being in the first place; but people don't always feel just and generous, particularly when something is over, or ending, and the conditions under which it ends may exacerbate that.

People are often very funny about money per se. They may be very good people in other realms but weak and angry and greedy sometimes, just to label it for what it is. And it strikes me that a happy compromise that is often reached with financial independence and separate parts of the relationship but enough joint action so that the couple are creating something together, so that they are not so separate that they are skating along parallel lines and never intersecting.

When a woman puts all her money in with the man's what often happens, because the woman is likely to have less money, is that her money gets absorbed and doesn't have its own clout; but if they have a joint pot, with maybe the majority of the money, but also smaller separate accounts, she doesn't have to go begging to the joint income for her expenditures, she doesn't have to be a petitioner to her own relationship.

I think that's where not having separate money can become very destructive: you don't have the dignity of your own decision-making. But having separate accounts becomes destructive when there is no community, nothing you share in common and therefore no sense of future and risk together; and I think a dialogue should be worked out so that there is some of each.

Ms. Gross: What do you think of the idea of a housewife's being salaried by her husband?

Dr. Blumstein: When the homemaker has no discretionary income and is accountable to her husband for how she spends their funds and if the only money she can get discretionarily is out of their joint operating budget, we often find the pattern that we call, and anyone else calls, skimming. Now if you do that in the corporate world, you'd be liable for prosecution. You're not liable for prosecution in your marriage; however, it certainly seems to me a demeaning thing to force a woman into stealing from her husband so that she can buy him an anniversary gift.

Ms. Sloate: Well, I would call it a budget . . . rather than a salary; I think "salary" seems demeaning.

Mr. Mahoney: The only worse word is "allowance."

Ms. Ferraro: But again, too, if you talk about a budget, what you're doing is you are saying in your budget you will take care of food, you will take care of the kids' clothes, you will take care of all those other things; and that's not money that a wife can spend independently.

Ms. Sloate: What I'm suggesting is that part of that budget is for her; a budget is not just food and children's needs . . . there can be all kinds of lines in a budget. It is simply a guideline of monthly, weekly, or quarterly expenditures.

Dr. Blumstein: What may happen is the wife is given the money to spend; and that which she doesn't use for the kids' clothes, and food, and paying the insurance, what's left, is discretionary. "Discretionary" is posed against the welfare of the rest of the family. So the wife becomes the person for whom selflessness is institutionalized; she's saying, "In what way can I buy myself cheap clothing so we can all do well?"; in a sense her life becomes the place where economies can be made, and you get this kind of compulsive bargain-hunting. Whatever money she spends on herself is immediately subject to sense of guilt. That was the traditional family.

Dr. Tiger: We have to remember that in families like the one just described, a man made an agreement with a woman that for the rest of their lives he would give his money to her. That was the traditional pattern. Now it's changed. The question is why should people do anything other than live alone? In Manhattan, one has to remember, 39 percent of the population do live alone—they choose solitary. Is it easier?

Dr. Schwartz: Giving money to women and giving them the power to decide how it can be spent are two different things. Moreover, traditionally, there was little leeway for any kind of decision-making because everything was eaten up on the essentials. For example, rarely was there enough so that they could save to invest or to further the family; it was just to try to keep it alive. The wife was her husband's agent, she wasn't his economic *partner*. In many ways, she could do what he assumed she would, do what he would approve of; and if she did something that was innovative, and anything went wrong, she carried the blame.

We have talked *(Continued on page 320)*

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WOMEN & MEN & MONEY

(Continued from page 319)

to a lot of husbands who, when the money ran out or wasn't sufficient to cover what it was supposed to it was usually thought to be the wife's fault as a money manager, not his fault as a provider: he made it and why didn't it go so far? So the wife was sort of in a Catch 22; she really didn't have the authority to spend money as she wanted, but she had all the responsibilities if things didn't work correctly. That's not a great role.

Mr. Mahoney: And to prove it further—with deference to our economists—when economists were talking about a 4 percent inflation rate and the husband was getting 5 or 6 percent salary increases, the wife was going to the supermarket and realizing that that wasn't the case. And that they were running behind because the prices in the store were up 11 or 12 percent, and she was

We're talking
about freedom
of choice

being told that she was more than compensated on her shopping list by what the Bureau of Statistics said was the standard Cost of Living Index: Of course, the Cost of Living Index included pork bellies, copper tubing, a lot of things she didn't buy; but the things that she was buying were up about 19 percent at the time when the papers were all saying inflation was only 4 or 5 percent. The husband said, "I'm getting a 7 percent increase, why can't you live within it?" There was nothing in the numbers that made any sense.

But the fact of the matter is, we just don't know where the numbers are. We're looking for security, and I wonder what security really is and where it is, whether it's in the investment portfolios of the world, whether it's in the economies, whether it's in personal relations; how do we deal with our own securities?

Ms. Pilpel: The woman who was in charge of the finances within the home felt totally apart from anything about making money in the world at large; she was not consulted as to savings, investments, and whether there was money that was being put aside for old age or being spent for something else.

I think today that is still to a great extent true of women. Women feel that it really is not their job to figure out how to make money outside the home; they still manage the money that is brought in the home.

That's why I think it's so terribly important for consciousness-raising to go on among women, so that they understand that there is nothing in the outside world where you make money that they shouldn't understand and that they'll have to understand it if they become widowed or divorced.

Ms. Sloate: Many women would like to learn more about managing their funds; however, I find that many men are not willing to teach them.

A man will say, "I'll find a trusted friend and he'll run my estate."

Where there has been an open relationship between a man and a woman in their attitude towards money and finances—maybe she doesn't know all the details of the finances but she knows some—then she learns; but when there has been a taboo on her knowledge of anything about money, he will often find a trusted friend, set up a trust, or make an arrangement that she doesn't have to know anything about it and it will run itself, so to speak, when he's gone.

Ms. Berger: A solution I've heard used in many cases where the man and woman are both working and where there is enough money to go around for what they need or perhaps for saving—an equitable arrangement—has been that they each put into a common pot a percentage of their salaries, and keep the rest separate. That provides a certain independence; you can buy a present, you can do something crazy with it if you want to, or you can invest it if you want to.

Dr. Tiger: Let's return to the issue of childbearing. What frequently happens is a man says, "We did this thing together, I contributed my 18 or 40 or 85 percent; that was then; now we're divorced. What you do with the kids, and you do with your life is your problem." A wholly unfair perception, perhaps, but a common one.

Ms. Berger: No, no, if he's leaving her with the child, her need for a contribution from him continues, but that's not always the case, is it?

Ms. Pilpel: A very low percentage of women ever collect any child support.

Dr. Schwartz: It's a shocking situation, and it is a problem in the sense that children are often seen as part of the female world and not part of the continuing responsibility and joy of the male.

Something that is exciting and helpful now is a new emphasis on men's relationships to their children. For example, I think that one of the good things is that men are involved with childbirth, a feeling of nice strong relationships with their children right from the beginning. That way it becomes a deep need and continuing feeling, so that, when there's only one piece of bread, he will definitely give half of it, three-quarters of it, to the child and wife first, rather than saying, "I can't deal with it."

Ms. Pilpel: Sometimes things do seem to work out very well among young couples in their twenties and thirties. There is really a 50-50 arrangement between the parents, not only with reference to money but also with reference to child care.

But there is one aspect of this we haven't touched on at all and I don't know whether it is as true now as it was before. I think women have had a disinclination to get involved in the fiscal and financial side of organizations and groups they're in. I can plead guilty of that myself, and I think it's true of a lot of other women. They are interested in joining a particular group because they want to work for freedom of choice for reproduction or for anti-censorship activities or the Democratic party or whatever, and they really don't want to spend their time messing around with dull books and figures. Yet, in the final analysis, I suspect that the power in most companies and organizations resides with those who are watching the purse strings and know what's coming in and out.

Ms. Sloate: Part of the problem is the language of finance; people should try to make it more simple, less dull, and more amenable and explainable to individuals. If the language were interesting and more graspable, and it can be, people would have less reluctance, fear, and boredom. It's exciting to me, but not to everyone. It may be dull, but it's not ungraspable or un-understandable.

People don't think about money, they're scared to think about it, it's almost an area of mystique to them that they can't understand. But they can understand it. They know what they need for food, they know what they need for a vacation, they know what their rent is, they understand their water bill, the tax bill, much better than I understand them. I don't know what they like to do, where they feel their choices are to spend their money.

I think if those kinds of things that pose a more rudimentary level of education were in the press, in the media, money would become less of a mystique and more fun. ▽

YOUR OWN MONEY

(Continued from page 257)

for retirement, and their lower incomes may rule out such investments as tax-free municipal bonds, which benefit only those in high income-tax brackets.

Sloate believes (alas) that it's imperative to keep close track of expenses and points out that the expense tallying is less boring in small doses, and advises doing it daily or weekly. Once gathered, this information is invaluable in helping you decide how you want to spend whatever money you have.

"This is the point at which you can come up with good answers to questions like 'Can I afford a vacation?' Maybe you'll have to choose between a vacation and a stereo, or an inexpensive vacation instead of a big trip to Italy." Whatever the choice, it will be an informed one, with the consequences understood in advance. And that's a great cornerstone for any financial strategy.

—PATRICIA O'TOOLE

THE STYLE OF A MAN

(Continued from page 284)

telephones on the table, where I call taxis for guests, away from the living room so they won't feel nervous. This is the safest room in the world.

Rooting around in men's things teaches a girl what to look for. One type of razor becomes familiar (the borrowed one, that leaves deep scars on sixteen-year-old legs), as do the types of sleeping pill, dyspepsia remedy, alcohol, soap, after-shave, key ring. Men classically do not enjoy shopping. Their things are supposed to grow on them, like Spanish moss. Spontaneous generation of small leather goods, briefcases, shoe trees. Sportsmen, I believe, are different, getting much pleasure from purchasing metal and wooden things to do their sports with. My father never did any sports, and I have never lived with anyone who did. I think they accumulate these things in the backs of closets, but I have never rooted around that sort of closet. I think they must smell of rubber and catgut and salty nylon. I know that girls who grew up with tennis racquets in the front hall will always find tennis racquets in their men's closets.

When I see the label "Brioni" in a man's suit, I am touched. A diet pill named Ponderex, which never had any effect on my father, moves me as much as statues of lions. I trust men in single-breasted suits more than I trust men in blazers.

There was a godfather, too. He was theatrical, unafraid. I rooted regularly through his closet with his daughter. We touched the eighteenth-century silk waistcoats embroidered with pink flowers and green garlands, the silk caftans and priestly robes made of red Bainin. The white hunter outfits to white hunt in Africa, beige and full of pockets. He wore a black leather suit when he traveled, and once his daughter and I grabbed his legs to stop him from leaving. No man I have ever lived with has worn silk waistcoats, caftans, white hunter outfits, or black leather. That type of man, I knew, was not for me: he was for her.

Men think we root through their things to find letters from other women, drugs, cash. They do not think well of our hands through their shirts, unless we have just washed them. They underestimate. I don't know about *we*, but I am looking for them in their things. Once, when I was in love, I became irrationally attached to a can of shaving foam and a torn chambray shirt that had been left in my apartment. A girl I know buys Chapstick because she was once attracted to a skiing instructor. Wives wear their husbands' watches, widows wear their husbands' rings.

If one is so disposed, one can be moved by the state and contents of a shaving kit, the sort of typeface on the visiting cards in the little blue box. By the fact that the deodorant is hidden in a drawer, or the crab and louse killer proudly, defiantly left on the rim of the sink. We buy them things so that part of them will come from us; and the next time we go rooting, we'll find ourselves in those drawers.

The style of men is no more than how they organize the products commerce offers them. The way they organize their goods, and their lives. There are dandies, of course, and men who care a little too much about fashion, and men who order their toothpicks from Japan. But it doesn't essentially matter, to us, alone in the afternoon, where the things come from. We touch and open and shut and examine, and reconstitute the man from the trace of his choices. The kinds of pills and the kinds of shoes don't matter. By verifying the presence of the things, we rebuild Osiris. Sometimes we want to find our picture in a leather frame, and sometimes we want to call a taxi. ▽

THE MARK OF A MAN

(Continued from page 287)

herbal, which includes Halston Z-14, and Polo, definitely *not* women's scents.

Irwin Alfin, president of Alfin Fragrances, remarks, "Young male consumers are much more concerned today with the way they look. They're interested in fashion, which can be translated into an interest in wearing fragrance. Unlike women, however, men tend to stay with one brand preference. Our job in the industry is to get the man before his preference is set in concrete. . . ." He now has plenty of options to choose from.

Of the two-hundred-plus fragrances for men, the most expensive is Bijan. In a Baccarat bottle at $1500 for six ounces, it is the only real *perfume* for men (semantics be damned!), which means it contains between 15 and 30 percent of fragrance concentrates. Until recently, the 4 to 6 percent concentrates in men's cologne was much lower than the 20 to 30 percent usually found in women's. In some of the more recent introductions—such as Azzaro Pour Homme, Jacomo de Jacomo, J.H.L., calvin by Calvin Klein, Drakkar Noir by Parfums Guy Laroche, Antaeus by Chanel, Kouros by Yves Saint Laurent, Nino Cerruti—the concentration of scent is higher and the formula infinitely more sophisticated. Some even include distinctive floral and Oriental notes found in many women's fragrances.

What is found in some men's fragrances that is not found in women's is the therapeutic effect achieved by ingredients such as camphor and menthol. "Many men don't want to smell too good because it's not considered 'masculine,' " says Dr. Gregersen. "When a fragrance has a feminine connotation, men don't like it, but when it has other connotations, of status or of cleanliness or—and especially—of health, then it's okay."

Karl Lagerfeld was guided by this thinking when he developed, with Elizabeth Arden, a full line of grooming essentials along with the Lagerfeld fragrance for men. By analyzing his own needs, he came up with greaseless moisturizing formulas to protect against the drying effect of constant plane travel and formulas that could work with temperamental water supplies: hard-working, sensible . . . and therefore acceptable to many more men.

Keeping the matter of men's fragrance and semantics very much in mind, Clinique has just introduced its first men's fragrance, yet the word fragrance is very much avoided. "Tailoring For Men is for men who are not sure they like wearing fragrance," says Carol Phillips, president of Clinique. "We were thinking especially of the man who lives an urban life, wears suits, values

What appeals today is the attractiveness of a fit, active man who takes care of himself

the feeling of freshness, would like a scent that's clean, crisp, pleasantly aromatic."

While the attitude is subtle, the formulation is not. One drop of Tailoring For Men does the work of approximately three times that much after-shave; a splash can last a good eight hours.

There's been progress: "Before the First World War, only European men wore scent. No man in the United States would wear fragrance. Now, 70 percent do," says Emeric Deutsch, president of Sofres Communications, the huge European communications conglomerate. And while European formulations have historically been lighter than American ones, e.g., Eau Sauvage by Christian Dior, increasingly popular with both sexes, Frenchmen are now beginning to enjoy the stronger American fragrances, such as Aramis, Polo, and Grey Flannel by Geoffrey Beene. Also, it may be that men "need" a fragrance more today than they did when they were enveloped in their own very manly smell of cigarette or cigar smoke with maybe a hint of brandy. Today's embracing of better fitness and health habits has largely cleansed men of those fragrances, and they may now welcome new alternatives. ▽

ILLUSTRATIONS ON PAGES 285-286

Page 285: *Kenzo pants photographed by Roxanne Lowit. James Dean photographed by Roy Schatt. Opera-goers photographed by Weegee, Daniel Wolf Gallery. Elijah Boardman by Ralph Earl, © 1983 Metropolitan Museum of Art, NYC, bequest of Susan W. Tyler, 1979. Jean-Paul Gaultier accessories photographed by Roxanne Lowit. Portrait of a Young Man by Bronzino, © 1981 Metropolitan Museum of Art NYC, bequest of Mrs. H. O. Havemeyer, 1929, The H. O. Havemeyer Collection. Fred Astaire photographed by Munkacsi, by permission of Joan Munkacsi. Duke Ellington, The Bettmann Archive, Inc. Mick Jagger photographed by Ethan Russell. Polo Team, Pennwick Publishing. Basque Dancer, Cartes Postales Elce, Bordeaux. George Gordon, Lord Byron by courtesy of the National Portrait Gallery, London.*

Page 286: *Gary Cooper photographed by E. R. Richee, Kobal Collection. The Prince of Wales and the Duke of York, The Bettmann Archive, Inc. Captain Frederick Burnaby, by courtesy of the National Portrait Gallery, London. Yannick Noah photographed by Jean-Marc Pochat. Matt Dillon, Robert Miller Gallery. Prince Eristoff, Steven Greenberg, NY. Jean-Paul Gaultier suit photographed by Claus Ohm.*

PARIS IS TALKING ABOUT

(Continued from page 269)

The Unbearable Lightness of Being traces the destinies of four people (a Czech doctor, two Czech women, and a French intellectual who has an affair with one of the women) and shows how political forces shape their most intimate experiences. But never does *The Unbearable Lightness of Being* become programmatic or sociological; it is, instead, philosophical and psychological. It is also, in its very design, the best application of musical form to fiction I've encountered. Kundera's knowledge of music evidently suggested to him ways of repeating details, phrases, and actions as subtle variations on set themes.

No one could stand in more complete contrast to Kundera than Pierre Guyotat, the latest avatar of that French phenomenon, the *poète maudit*, or accursed poet. Guyotat's forebears include such visionaries as Arthur Rimbaud, the Comte de Lautréamont, and, in this century, Antonin Artaud. These are all writers who seem to be singed with hellfire.

Guyotat, now forty-four years old, started out with two conventional novels, then in 1967 published *A Tomb for 500,000 Soldiers*, a surrealist, nightmarish memory of his military service five years earlier in Algeria. This book was adapted for the stage by Antoine Vitez and presented with great éclat at the Théâtre National de Paris, in 1982. In 1970, in his novel *Eden, Eden, Eden*, Guyotat developed his twin themes of prostitution and slavery. Although armed with three prefaces by such cultural demigods as Michel Leiris, Roland Barthes, and Philippe Sollers, the book was declared obscene by the Gaullist Minister of the Interior, who forbade the book to be advertised, displayed, or sold to minors. Mitterrand, a deputy at the time, lodged a vehement protest against this puritanism, as did Michel Foucault and others. Only with the election of the socialists in 1981 was the ban lifted.

A huge task lies in wait for the future translator of *The Book*, which is written in an invented language made up of neologisms, combined Greek and French words, whole phrases in Latin and Greek, and a highly personal syntax and orthography. At first glance, a page looks a bit like Arabic with its superscribed vowel marks, since Guyotat has replaced every mute *e* in French with an apostrophe and every *ou* with an Ō. No ordinary Frenchman, I gather, can make sense of a line of it. His defenders cite the James Joyce of *Finnegans Wake* and claim that Guyotat is purging French of the orotund vacuity it acquired in the nineteenth century by returning to the medieval roots of the language. Quite rightly, Guyotat himself points out that no one objects to similar experiments in painting, dance, and music. No matter which side one takes in the quarrel, every literate person in France feels obliged to voice an opinion.

The dance boom, which hit America in the 'seventies, has exploded in Paris only in the last two years. But whereas the American mania centered around ballet and superstars, here the craze is for modern dance and choreographers. In fact, the French public is more enthusiastic than discriminating (hence, its admiration for the rudderless if chic idiocies of Maurice Béjart). Certainly, the enthusiasm is for whatever is new, shocking, avant-garde. The New York City Ballet, therefore, goes almost unnoticed here; and Merce Cunningham is much more admired in France than Balanchine. Younger and quite deserving American choreographers, such as Karole Armitage and Lucinda Childs, are superstars here (they both had highly successful Paris seasons this year).

In June, North America will get its first look at Pina Bausch and her Dance Theater from the

German town of Wuppertal (near Cologne), a group that I consider the best in Europe. Bausch's company will be performing in Los Angeles during the Olympics, then at The Brooklyn Academy of Music, and finally in Toronto. My hunch is that her form of anguished dance theater will strike many Americans as it did me: the most exciting performance art to appear anywhere in years.

Born in 1940, Pina Bausch started to study at the age of fifteen with choreographer Kurt Jooss (his anti-war Expressionist ballet *The Green Table* is one of the most acclaimed works in the Joffrey repertory). Four years later, she came to the United States, attended the Juilliard School of Music, and eventually danced with the Metropolitan Opera company. When she returned to Germany, she worked as a soloist for a while but by 1968 she had become primarily a choreographer. In 1973, she was appointed director of the Wuppertal Dance Theater. She still dances, but only in one work, *Café Müller*.

Not long ago, I went to Lyons to see Pina Bausch's company dance *Bluebeard*. Like Robert Wilson, Pina Bausch has learned the expressive possibilities of repetitions with tiny variations and of playing with minute gestures—arranging locks of hair, touching the lips, stroking the side of the nose. But unlike the cold, elegant Wilson, Bausch has invented a theater of almost unrelenting violence. The French public, suitably wowed, kept demurring by muttering, "How German," by which they meant how remorseless and neurotic. Certainly, her theater is entirely about the relations between men and women, and the outlook is bleak.

Bluebeard begins in silence on a leaf-strewn stage in a vast white hall. A barefoot man in an overcoat walks over to a woman in a pink dress and lies down on top of her. Painfully she writhes under him. He returns to a tape player that has a cord attached to a pulley on the ceiling. He starts playing a taped recording of Bartók's *Bluebeard,* then stops it. He keeps rewinding to the beginning. He holds the woman, but again and again she falls out of his arms to the floor. He stops the music, and the other dancers arrive: men in black, women in faded dirty gowns, everyone barefoot, a line of people shuffling slowly through the rustling leaves. The girl in pink keeps pulling women out of the line and presenting them to Bluebeard. These women stand together, toss their hair forward until it forms a wall of tresses. We see Bluebeard's face sticking out at the bottom of this wall. The dancers hurl themselves against the walls, then fall to the ground. We hear nothing but the sound of their breathing and running through the leaves. At one point, the women leap up and steady themselves against the wall, several feet above the floor. They make gentle swinging motions in the air. Much later, there are horrible choruses of laughing women, a grotesque parody by the men of a body-building contest, demonic fits of tickling. . . . Bausch's works are infernal reinventions of heterosexuality.

Everything about this group is odd, starting with the looks of the performers. Instead of casting only conventional young beauties, Pina has made her company up of every size, shape, and age—skinny, tall, intellectual girls with granny glasses, dumpy middle-aged men, members of several races and many nationalities.

Over lunch, I asked Pina how she works. In a small pained voice (she hates interviews), she said, "I work with everybody. I start with questions. I might say, 'What do you do if you're feeling tender?' I ask each person to show me six tiny gestures they make when they're feeling tender. Everyone writes their gestures down. Very slowly, a bigger work is evolved out of these sequences. I never start with formal preoccupations. It's always a question of feeling.

"I like to change things when I'm creating a new dance. That's what I like about Fellini. He'd try things different ways. He saw me playing a blind woman when I danced in Rome, so he invited me to play the grand duchess in *And the Ship Sails On*. I was rather surprised by the outcome, since I thought we were shooting in sepia; I had no idea it would all be in color."

Paris is fascinated at the moment by everything Japanese. Two years ago, the Japanese made a staggering impact on French fashion, and of course the Japanese business presence in Paris is as marked as it is in New York. The area near the Opera House is chock full of Japanese restaurants (the best is the Edo on the Rue St. Anne). Japanese literature—classics and contemporary fiction—is being translated at the same brisk pace as it is in the United States. There are always at least two Japanese film festivals going on in town.

Ariane Mnouchkine has been staging Shakespeare at her Théâtre du Soleil in a Kabuki style. I saw a rather endless *Henry IV, Part I,* which made me writhe with irritation—though it was certainly always beautiful to look at. All of the conventions of Kabuki were in evidence, from the florid, drum-accompanied entrances down long ramps, to the percussion orchestra, to the black-clad stagehands meant to be considered invisible. But I found the production an insult to both Shakespeare and Kabuki. Mnouchkine's company will also be performing at the Los Angeles Olympics.

In delightful contrast to these lifeless importations of Kabuki mannerisms was a spring production of Rimsky-Korsakov's *Le Coq d'or* staged by Kabuki actor Ennosuke Ichikawa and costumed by Tomio Mohri, the couturier who is Issey Miyake's assistant. Never have I seen such a stage. The golden cockerel itself was a fantasy of gold sequins and feathers imprisoned in a sort of portable bell tower. The czar had an immense gold and velvet robe embossed with a huge figure eight down the back.

The entire stage was, during each of the three acts, nothing but a cascade of stairs in neutral greys, but against this somber background the costumes trailed and pranced with dazzling splendor. Red phantasms rose out of the ground. Three white tulip trees glowed against a sky onto which a red crescent moon had been projected. Light from the wings caught the silver tips of warrior's spears. In the foreground, two dead princes lay on the ground. Flaming torches wavered in the dark. Suddenly a gauze-white tent rose out of the ground and in it was a queen under a crystal crown.

The direction was equally innovative. Kabuki declamatory postures (the body on the diagonal in contraposition) were assumed for the warrior prince's aria; but at every point, one felt that one was inside a living tradition, not looking at a dead art's embalmed corpse. Ennosuke Ichikawa (who has never staged an opera before) seems to have had the odd notion of actually *listening* to the music, of interpreting not just the story line but also the dynamics of the score, achieving a convincing visualization of this particular chromatic fantasy. As he remarked in the program, "The Western theater is a theater where one feels with the head, but Kabuki is something one experiences with the body. There is nothing much to comprehend according to logic, but rather much to *feel* in a manner that is more or less physical. Beauty is Kabuki's only criterion. . . ." By that criterion, this fanciful opera, first presented seventy years ago in the same theater, the Châtelet, was the success of the season. ▽

A barefoot man in an overcoat walks over to a woman in a pink dress and lies down on top of her. She writhes under him . . . He starts playing a taped recording of Bartok's "Bluebeard"

FASHION INFORMATION

Page 28: *Photo above:* Hat, $65. Bloomingdale's; I. Magnin. *Photo below:* Bikini, Giorgio Sant'Angelo Design Studio. Towel, Martex. **88.** *Photo above right:* Scarf, Barbara Field for the Madison Avenue Design Group. Stores, see information page 212. *Photo above left:* Necklace, Karl Lagerfeld. *Photo below left:* Earrings, Stephen Dweck. **128:** Bracelet, Isaac Manevitz for Ben-Amun. Neiman-Marcus. **138:** Nigerian Adiré cloth, Nigerian flat tray, Ethiopian sieve. All from Craft Caravan Inc., NYC. Oxford blue-and-white striped napkin and glass teapot from D.F. Sanders & Co., NYC. Blue and white hunting-scene plate from the series "Menagerie"; white teacup, saucer and dishes trimmed in blue from the series "Maris"; silver tumbler, silver pitcher with wicker handle, silver napkin ring, silver flatware, "King William" pattern; Elsa Peretti crystal tumbler used as a vase. Available at Tiffany & Co. Hair and makeup by Sandra Bocas for Benjamin Salons, NYC. **200:** *Large photo above:* Saint Laurent Rive Gauche wool jacket, $970. Lambswool muffler, $55. July at Saint Laurent Rive Gauche Boutique Femme, NYC; Sakowitz. Accessories, Saint Laurent Rive Gauche. Hat, Madcaps for Saint Laurent Rive Gauche. Saint Laurent Rive Gauche Boutique Femme, NYC. **202:** Sonia Delaunay "Three Women in Simultaneous Dress" ©by ADAGP, Paris 1984. **204:** Australian Outback Collection wool sweater ($130) and jacket ($230) cotton/nylon pants ($120) hat, ($100). Turnout late August at Louis, Boston; John Wanamaker; Stone & Thomas, Charleston and Wheeling, West Virginia. Jacket and sweater at Bergdorf Goodman. Pants and hat at Wilkes Bashford, San Francisco. Belt, Robert Lee Morris. Artwear NYC. Boots, Joan & David. Ann Taylor. Hair, George Napoleon for Clive Summers Salon, NYC; makeup, George Newell. **212:** Top at Neiman-Marcus, Dept. 435. *(Continued on page 324)*

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FASHION INFORMATION

(Continued from page 323)

Skirt at Macy's, Dept. 665; Bullock's, Dept. 330. Also at Davison's, Atlanta; Hudson's, Dept. 253. Wool knit scarf, Barbara Field for the Madison Avenue Design Group. Charivari, NYC; Caché, Boston and Washington DC; Pompian, Chicago. Watch, Porsche Design. Tourneau, NYC and Bal Harbour; Jerry Magnin, Beverly Hills. Bag, La Bagagerie, NYC. Shoes, Grendha. **213:** Dress at Marshall Field's, Dept. 473; Neiman-Marcus, Dept. 35. Also at Nan Duskin; Hattie. Shoes, Perry Ellis. **214:** Jacket at Bloomingdale's, Dept. 343. Hat, Ralph Lauren for Hat Attack. Bloomingdale's. Scarf at Polo/Ralph Lauren, Birmingham MI; Polo/Ralph Lauren, La Jolla CA; Polo/Ralph Lauren, Honolulu. **215:** California Sunwash™ denim shirt at John Baldwin, Dept. 25. Pants at Bloomingdale's, Dept. 346; Woodward & Lothrop, Dept. 128; Swansons on the Plaza, Dept. 16; Bullock's, Dept. 385; Macy's, San Francisco, Dept. 648. Eyeglass chain from Robert Marc Opticians, NYC. **216:** Hat at Boutique Matsuda, NYC. **217:** Sunglasses, L.A. Eyeworks Safety. Shoes, Grendha. Bloomingdale's; Vin Baker, Santa Monica CA. **218:** Outfit at Saks Fifth Avenue, Dept. 769; Also at Camille, Coconut Grove and Bal Harbour FL. Stockings, Franco Bombana, Bergdorf Goodman; Shillito/Rikes, Cincinnati OH. Shoes, Unisa. The Shoe Box, Plainview New York. **219:** Turnout at Bloomingdale's, Dept. 270. Also at Cambridge Bodyworks, Boston MA. Pants only at Macy's, San Francisco. Hat at Boutique Matsuda, NYC; Louis, Boston/Chestnut Hill MA; Ultimo, Chicago. **220:** Zoran at Macy's, Dept. 170. Also at Ruth Kishline's Country Clothes, Naples FL and Evansville IN; Jackson Graves, Minneapolis MN. Et Vous at Saks Fifth Avenue, Dept. 771. Also at Fred Segal, Los Angeles, Sunglasses, Tropic-Cal. Porsche Design watch. **221:** Porsche Design watch. Tourneau, NYC and Bal Harbour FL. **222:** Suit at Bloomingdale's, Dept. 387; Jacobson's, Dept. 52. Nails by Josephine Allen of Nails by Josephine. **223:** Suit at Macy's, Dept. 659. Nails by Josephine Allen of Nails by Josephine. **224:** Swimsuit at Saks Fifth Avenue, Dept. 174; Montaldo's, Dept. 50; John Baldwin, Dept. 71; Liberty House, Dept. 384. Also at Ted Lapidus Boutique, Las Vegas NV. **226:** Cole of California. Mid-June at Lord & Taylor, Dept. 28; Liberty House, Dept. 384. Also at Gantos, Grand Rapids MI; Prange's, Traverse City MI and Green Bay WI. Nails by Josephine Allen of Nails by Josephine. **227:** Robby Len. Macy's, Dept. 293; Filene's, Dept. 388, Foley's, Dept. 345. Stevi Brooks cotton/Lycra top, $15; Altman's, Dept. 46; Stevi Brooks Boutique, Beverly Hills. Nails by Josephine Allen of Nails by Josephine. **229:** Polyamide/polyurethane suit. **232-233:** Rayon jersey dress, $950. Bergdorf Goodman. Earrings, Ted Muehling. Artwear NYC. **234:** Kenneth Bonavitacola towel. **235:** Stephen Sprouse acrylic sunsuit, $75. Bergdorf Goodman; Ultimo, Chicago; Linda Dresner; Lou Lattimore, Dallas; I. Magnin, Dept. 36. Hat at Victoria Falls, NYC. **236:** Long johns, Ripcosa of America. **238:** Scarf (around neck) Jean-Paul Gaultier. Hat and scarf at Bergdorf Goodman. **239:** Viscose top and skirt. Gloves, Jean-Paul Gaultier. Shoes, Stéphane Kélian for Jean-Paul Gaultier. **240:** Outfit also at Saint Laurent Rive Gauche Boutiques, Beverly Hills and San Francisco. Hat, Yves Saint Laurent. Earrings and gloves, Saint Laurent Rive Gauche. Shoes, Yves Saint Laurent Footwear. **241:** Bracelet, Isabel Canovas. Gloves, Sonia Rykiel. Shoes, Maud Frizon, NYC and Bal Harbour FL. **242:** Hat, Jean Barthet for Karl Lagerfeld. Gloves and belt, Karl Lagerfeld. Shoes, Walter Steiger, for Karl Lagerfeld. **243:** Hat, Jean Barthet for Karl Lagerfeld. Accessories, Karl Lagerfeld. Shoes, Walter Steiger Madison Avenue NYC. **244:** Dress at Neiman-Marcus, Dept. 91. All accessories, Chanel. **245:** Gloves, Jean-Paul Gaultier. Shoes, Stéphane Kélian for Jean-Paul Gaultier. **246:** Turnout also at Emanuel Ungaro Boutique, Bal Harbour; Kane's, Chicago. Accessories, Emanuel Ungaro. Boa at Emanuel Ungaro Boutique, NYC. Shoes, Emanuel Ungaro. **247:** Accessories, Saint Laurent Rive Gauche. Shoes, Yves Saint Laurent Footwear. **248:** Turnout at Davison's, Lenox Square, Atlanta. Sweater at Maxfield, Los Angeles. Gloves, Jean-Paul Gaultier. **249:** Turnout at Bloomingdale's, Dept. 307; Neiman-Marcus, Dept. 39; I. Magnin, Dept. 267. Also at Suzy, Great Neck NY; Dayton's; Amen Wardy, Newport Beach CA; Theodore, Beverly Hills. Sunglasses, Claude Montana for Alain Mikli. Ring, Fabrice. Shoes, Maud Frizon, NYC and Bal Harbour. **250:** Acetate/viscose coat. Rayon/polyamide pants. Both at I. Magnin, Dept. 269. Shoes, Walter Steiger Madison Avenue, NYC and Beverly Hills CA; Neiman-Marcus. **251:** Turnout at Saks Fifth Avenue, Dept. 105; Sakowitz, Dept. 56. Handkerchief, Claude Montana. Belts, Fabrice. Shoes, Claude Montana for Stéphane Kélian. **262:** Zoran sweater and tank. Earrings, Bates/Evans for Terra Firma. Soleimani Couture, NYC. **276:** Shirt at Rich's, Dept. 388; Harzfelds, Dept. 711; Frost Bros., Dept. 500. Yellow bracelet, Tess Sholom for Tess Designs. Henri Bendel. All other bracelets, Cathy and Marsha for Catherine Stein. Lord & Taylor; Macy's, San Francisco. **277:** Dress at Neiman-Marcus, Dept. 50; I. Magnin, Dept. 30. Earrings, Philip Cantrell. City, Chicago. Fogal Legwear of Switzerland, NYC. Shoes, Andrea Pfister. Saks Fifth Avenue. **278:** Scarf, Jean-Paul Gaultier Homme, $65. See stores on page 278. Bracelets, Maripolitan. Patricia Field, NYC; Emphasis, Los Angeles. **279:** Rayon/viscose shorts, shirt and wrap. Ring, Patricia von Musulin. Bracelets, Harry Neufeld. Barneys; Plage Tahiti, Philadelphia. **280:** Dress at Bullocks Wilshire, Wilshire Blvd; I. Magnin, Dept. 207. Also at Barton Sligh's, Jacksonville FL; Emanuel Ungaro Boutique, Houston. Earrings, Philip Cantrell. Ultimo, Chicago. Gloves, La Bagagerie, NYC. Bag, Antigona, Paris. Hanes Hosiery. Lord & Taylor. **281:** Outfit at Saks Fifth Avenue, Dept. 376; Neiman-Marcus, Dept. 50; I. Magnin, Dept. 30. Also at Amen Wardy, Newport Beach CA. To order at Nan Duskin. Earrings, Cec Le Page. Henri Bendel; Impulse, Washington DC; 18 Carats, Birmingham AL. **288:** Turnout also at John Wanamaker. To order at Neiman-Marcus. Glasses, Sanford Hutton for Colors in Optics. San Francisco Clothing, NYC; Arresta, Dallas; Fred Segal, Los Angeles. Belt, Calvin Klein. Gloves, Grandoe. Shoes, Armando Pollini. **289:** Turnout at Saks Fifth Avenue, Dept. 318; Filene's, Dept. 321; Kaufmann's, Dept. 859; Frost Bros., Dept. 500. Also at Jamie, Nashville TN. To order at I. Magnin. **290:** Turnout at Saks Fifth Avenue, Dept. 44; Neiman-Marcus, Dept. 50; Frost Bros, Dept. 530; I. Magnin, Dept. 30. Also at Carrick's, Denver. Shoes, Manolo Blahnik, NYC. **291:** Turnout at Filene's, Dept. 351; Neiman-Marcus, Dept. 36; I. Magnin, Dept. 55. Hat, Patricia Underwood. Bergdorf Goodman; Weinstein's, New Orleans. **292:** Pants, $275; scarf, $75. Turnout at I. Magnin, Dept. 36. Pants also at Maxfield. Hat, to order at Stephen Sprouse, NYC. Sunglasses, Fiorucci-Metalflex. Fiorucci, NYC. **293:** Wool knit dress, $750. Fabric, Jasco. Turnout at Jacobson's, Dept. 60; Frost Bros., Dept. 530. Also to order at Neiman-Marcus, Dept. 50; Liberty House of Hawaii, Dept. 354. Earrings, Marieluisa Stern for Stigi. Agora, NYC; The Harem, Springfield MO. Gloves, stockings, and shoes, Geoffrey Beene. **294:** Shorts at Lord & Taylor, Dept. 36; Mary Cohens, Jacksonville FL; Harzfelds; The Crescent, Spokane WA. **295:** Alice H. Klein bracelets at Convergence, NYC; MDF, Cambridge MA; Neiman-Marcus; Applause, Boulder CO. Dress at Capezio in the Village, NYC. **296:** Gene Ewing/Bis cotton bodysuit and leggings. Charivari, NYC; John Baldwin, Dept. 26; Neiman-Marcus, Dept. 435; Cotton Club, Houston TX; Mary V's, Tyler TX; Capriccio, Scottsdale AZ and La Jolla CA; Boog & Fox, Santa Rosa CA. Leggings at Peaches En Regalia, Aspen, CO. Speedo America swimcap at Paragon Sporting Goods, NYC; Metro Swimshop, Berkeley Heights NJ; The Athletic Equipment Co., Chicago; Gart Bros., Denver CO. Tous les Caleçons cotton T-shirt and shorts. Filene's; Aero, Philadelphia; Bodyshop, Washington DC; Mr. Guy, Beverly Hills; Wilkes Bashford, San Francisco. To order at Bergdorf Goodman. Suspenders, Tous les Calecons, NYC. **297:** Fiorucci. Turnout at Fiorucci, NYC. Diane B. for Cygne Designs. Rayon shirt and shorts. Turnout at Saks Fifth Avenue, Dept. 738; Burdines; Liberty House of Hawaii, Dept. 610. Shorts at Jordan Marsh, Boston. Top at The Broadway, Los Angeles. Belt, Ruza Creations. The Greygoods, NYC; Country Fair, Deal NJ. **298:** Goggles at Macy's, NY; Dave Cook Sporting Goods, Denver CO. Top and bikini at Lord & Taylor; I. Magnin. Dress at Bonwit Teller; Kaufmann's; Gidding-Jenny; Robinson's, California. **299.** Sunglasses, Detail NYC; Jeanne Marc, San Francisco. Pants and top at Zoran, NYC and Washington DC; Colitti, Millburn NJ; Ruth Kishline's Country Clothes, Naples FL and Evansville IN; Ultimo, Chicago; Linda Dresner, Troy MI; Jackson Graves, Minneapolis MN. Bracelet, Hans Appenzeller, NYC. Ring, M&J Savitt. Shoes, Capezio Balletmakers. At all Capezio stores nationwide. **300.** Fabric at Taub & Meister, NYC. Bracelets, Cara Croninger. Artwear, NYC; Body Sculpture, Boston. **301:** Fabric at Taub & Meister, NYC. Earrings, Cec Le Page.

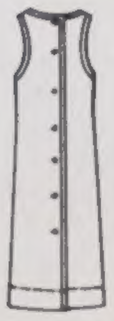
ALL PRICES APPROXIMATE

VOGUE PATTERNS

Back views, yardages, details of pages 300-301

Dress: Vogue Pattern #8936, view B. Sizes 8-18. Size 10: 3⅛ yards of 54" fabric. $4.50. Canada $5.50 **Chemise:** Vogue Pattern #8999, View A. Sizes 6-16. Size 10: 1¾ yards of 54" fabric. $4.00. Canada, $4.90.

8936



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PHOTOGRAPH GUY BOURDIN

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